

T H E
A R T
O F
READING and WRITING
E N G L I S H:

O R,
The Chief Principles and Rules of *Pro-
nouncing* our *Mother-Tongue*, both in
Prose and Verse; with a Variety of
Instructions for *True Spelling*.

Written at first for Private Use, and now
Published for the Benefit of all Persons who
desire a better Acquaintance with their
Native Language.

By I. WATTS, D.D.

Extera quid querit, sua qui vernacula nescit

Englified thus:

Let all the foreign Tongues alone,
Till you can spell and read your own.

The SEVENTH EDITION.

L O N D O N,

Printed for T. LONGMAN at the *Ship*, and J. BUCK-
LAND at the *Buck*, in *Pater Noster-Row*; J. OSWALD
at the *Rose and Crown* in the *Poultry*, J. WAUGH at
the *Turk's-Head* in *Lombard-street*; and J. WARD at
the *King's-Arms* in *Cornhill*.

M. DCC. LI.

THE
A. R. T.

Reading and Writing
English

The object of this book is to
teach the student to read and write
English with accuracy and fluency.

Written by
J. W. Aldrich

NEW YORK: D. D.

1880

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T O

Mrs. SARAH,
Mrs. MARY, } ABNEY,
Mrs. ELIZABETH, }

Daughters of Sir THOMAS ABNEY,
Knt. and Alderman of *London*.

My Honour'd Young FRIENDS,



WHEN it pleased God to afford me the first Degrees of Release from a long and tiresome Weakness, I thought my self bound to make my best Acknowledgment of that uncommon Generosity and Kindness of your honoured Parents, by which I was first invited into your Family, and my Health began to be restored. Nor could I do

any thing more grateful to them, nor more pleasing to myself, than offer my Assistance in some Part of your Education, while I was uncapable of more publick Work.

I began therefore at the first Principles of Learning, that I might have Opportunity to correct any lesser Mistakes of your youngest Years, and to perfect your Knowledge of our Mother-Tongue: For this Purpose, when I found no *Spelling-Book* sufficient to answer my Designs, I wrote many of these *Directions*; but my Health was so imperfect, that I was not able, at that time, to transcribe and finish this little Book, which was designed for you.

Thus it lay by neglected some Years, till a Charity-School arose at *Chestnut* in *Hertfordshire*, raised and supported by the diffusive Goodness of your Family, in concert with the pious Neighbourhood. Then was I requested, and even provoked to put the last Hand to this Work, for the better Instruction

D E D I C A T I O N.

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struction of the Children that were taught there; though I must confess, it has grown up, under my Reviews of it, to a much larger Size than I ever intended.

But, *Ladies*, I take the Freedom to make you my sole Patroneſſes in this Affair; for I ſcarce know any thing elſe that can effectually defend me, for laying out ſo many Hours in theſe Rudiments of Learning, but a Deſire to be made uſeful in leſſer Services, while I am cut off from greater; and the Duty of Gratitude to an excellent Houſehold, where ſo many Years of my Affliction have been attended with ſo rich a Variety of Conveniences and Benefits: And now I aſk your Leave to offer it to the Publick.

May the valuable Lives of Sir *Thomas Abney*, and his honoured Lady, be prolonged as Bleſſings to the World; while the Kindneſs they have ſhown me, is ſignally and plentifully rewarded from Heaven with Bleſſings on all your Heads:

vi DEDICATION.

And may the little Share I have had in
assisting your Education be improved by
Divine Providence and Grace, to your
Temporal and Everlasting Welfare. So
prays

Your affectionate Instructor,

And Obliged

Humble Servant,

*Theobalds in Hertfordshire,
July 31, 1720.*

I. WATTS.



T H E
P R E F A C E.



THE Reader is briefly informed, in the Title Page, what is the general Design of this little Book, and who are the Persons that may hope to profit by it. The Dedication sufficiently acquaints him with the Occasion of this Composure: And since Custom has taught the World to expect a Word or two of Address in the first Leaves of a Book, it shall be the Business of the Preface to offer a few Things which relate to the Methods of teaching to read and write English, and to declare a little more particularly what may be expected from this Attempt.

My learned Friends will easily forgive me, that I did not write for them, who are fitter to be my Instructors, in a Science which has never been my professed Business: I expect rather that they

will reprove me, for descending from nobler Studies, to employ my Thoughts on so mean a Subject. Now, if I had a mind to flatter my Ambition, I would call in several great Names to answer for me. Shall those renowned Divines and Mathematicians, Bishop Wilkins, and Dr. Wallis? Shall Milton, that noblest of Poets, and Ray, that pious Philosopher, busy themselves in Grammars and Dictionaries, and Nomenclatures, and employ their Meditations on Words and Syllables, and that without sinking their Character? Then surely I may tread in their Steps, and imitate such Patterns, without Disgrace.

But I will content my self with a much plainer Apology, and confess to the World that I think nothing of this nature too mean for me to lay out a few Weeks of my Life upon, for the Service of a Family, to whom, under God, I owe that I live: For when I had surveyed Grammars, and Spelling-Books, for this Service, I found none of them perfectly answer my Design; that is, to lead English Readers into an easy Acquaintance with their Mother-Tongue without constraining them to acquire the Knowledge of other Languages. And though I did not set my self at first to write these Directions for the publick, yet, since they are written, surely I may offer them to the World without Offence.

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'Tis not my Ambition, by this Composure, to supplant the Primer, or the Spelling-Book. This Book was not written to stand in their stead; yet since it lies naturally in my Way, I will venture to speak my Sentiments concerning the best Way of composing them.

'Tis the Custom of common Spelling-Books, in the first Part of them, after the Letters, to join Consonants and Vowels together in various Forms; then to make Tables of common Words, of one, two, three, and more Syllables: After these, they place Catalogues of Proper Names, dividing them into their distinct Syllables; and I think this Method is happily and judiciously contrived for the Ease of the Teacher, and the Profit of the Learner..

In this Part, all the Words should be ranged in distinct Tables, according to their Accents on the first, second, or following Syllables; and the Consonants which are pronounced double, should have a double Accent upon them, as Mr. Dyche has contrived, and Mr. Munday has since improved.

At the End of this first Part of the Book, three or four Pages would be sufficient just to tell the young Scholars, briefly, which are Vowels, which are Consonants, which are Diphthongs; and to teach them the common Stops of

■ The PREFACE.

Comma, Colon, and Period, with the Marks of the Ten Figures &c. till they grow up to be fit for a fuller Acquaintance, with all these Things.

But, I think, the second Part of a Spelling-Book would be much better compos'd of Lessons for Children of various Kinds: Wherein there should be not only such Praxes on the Words of different Syllables, as Mr. Dyche has fram'd, but several easy Portions of Scripture collect'd out of the Psalms, and Proverbs, and the New Testament, as well as other little Composures, that might teach them Duty and Behaviour towards God and Man, Abroad and at Home. Then I would place some Pages of short Sentences, to discourage the Vices to which Children are most addicted: Then a Catalogue of common English Proverbs: After this, some of the more difficult Parts of the Scripture, with Proper Names in it, chusing out such Verses as may, at the same time, entertain the Child with some agreeable Notices of Sacred History. Next to this might be added some well chosen, short, and useful Stories, that may entice the young Learner to the Pleasure of Reading; something of the History of Mankind, a short Account of England, or the common Affairs of our Nation: And the World will forgive

The PREFACE.

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give me, if I should say, let a few Pieces of Poesy be added; and let the Verse be of various Kinds, to acquaint the Learner with all Sorts of Subjects and Manner of Writing, that he may know how to read them when they are put into his Hand. And if the Author would add proper short Prayers and Graces for Children, he has my hearty Approbation. After all, it would not be amiss if a Leaf or two were employed in shewing the Child how to read written Letters, by a Plate of Writing in the Secretary and the Round-Hand graven on purpose; as well as the Lord's Prayer, or Creed, or some short Specimen, repeated in the Roman, the Italian, the Old English, and the written Letters. I should rejoice to see a good Spelling-Book framed according to this Model.

Then, if I might be thought worthy to give Advice to the Teachers, I would persuade them to follow this Method, (viz.) Let the Children learn to know the Letters, and a great part of the single Syllables, as they are ranked in Spelling-Books, before they read any thing else; and be sure that they are well taught to give the full Force and Sound of the Vowels and Consonants, as they are variously joined.

Then let them have two sorts of Tasks appointed every day; one in the Tables, or Catalogues

logues of Words in the first Part, and one in the Lessons of the second Part. Thus they would learn at the same time something valuable and useful in Life, as well as the Art of Reading. And by this Means also the Child would have some Variety in his Learning, to render it more pleasant.

The Book that I have written is supposed at least to follow the first reading of such a Spelling-Book; or, which is all one, to be written for those who are a little acquainted with Reading: For the Art of Reading is best begun like the Art of Speaking, and that is, by Rote; though 'tis best improved and perfected by Rules.

The Manner in which I would advise the Perusal of this little Book, so far as is necessary for Children, should be this: When they give their Spelling-Books a second reading, or (for want of that) when they begin their Bible, let them also begin such Parts as their Master shall chuse out of this Book: And thus they should have two Sorts of Lessons every Day again; and by the one they would learn Rules, which they should carefully put in Practice in the other.

But my chief Hope is to improve the Knowledge of Persons advanced beyond Childhood; though I have frequently, in the Book, addressed my Directions to Masters and their Scholars.

The PREFACE. xiii

I persuade my self that there are Thousands of young Persons, and many at full-grown Age, who, for want of happier Advantages, may profit considerably in this universal Piece of Knowledge, by the Directions that are here proposed. They may learn to read more usefully to those who hear, as well as to write more intelligibly to those who must read, if they will but enter into Acquaintance with the Principles of their Native Tongue, and follow the Rules here prescribed.

'Tis not so easy a Matter to read well as most People imagine: There are Multitudes who can read common Words true, can speak every hard Name exactly, and pronounce the single or the united Syllables perfectly well; who yet are not capable of reading six Lines together with a proper Sound, and a graceful Turn of Voice, either to inform or to please the Hearers; and if they ever attempt to read Verse, even of the noblest Composure, they perpetually affect to charm their own Ears, as well as the Company, with ill Tones and Cadencies, with false Accents, and a false Harmony, to the utter Ruin of the Sense, and the Disgrace of the Poet.

*As for Spelling, How wretchedly is it practised by a great Part of the unlearned World? For having never attained a good Knowledge of the
general*

general Force and Sound of the English Letters, nor the customary and various Use of Diphthongs; and being utter Strangers to the Derivation of Words from foreign Languages, they neither spell according to Custom, nor to the Sound, nor the Derivation. When they have learned the Use of a Pen, they make such a hideous Jumble of Letters to stand for Words, that neither the Vulgar nor the Learned can guess what they mean.

Yet here I am sensible I must beg pardon of the Criticks, that I have allowed my Readers to spell several English Words rather according to Custom, and the present Pronunciation, than in the Etymological and Learned Way; and that I have advised them sometimes to spell Words of the same Sound, and the same Derivation, two different Ways, if they have a different Meaning; as Practise, when it is a Verb, with an s; and when it is a Noun, with a c: For 'tis the Happiness of any Language to distinguish the Writing, and (if it were possible) the Sound also of every Word which has two distinct Senses, as we do in the Words Advise and Advice; that neither Speech nor Writing might have any thing ambiguous.

I hope they will forgive too if I have allowed the Unlearned to spell many of the same
Words

The PREFACE. xv

Words two Ways, even when their Sense is the same; as Pretious may be written with a t, or a c. Perhaps they may tell me, that both these can never be right. But in several of these Instances the Criticks themselves are at great Variance, though the Matter is of too trifling Importance to be the Subject of Learned Quarrels: and Custom, which is, and will be, Sovereign over all the Forms of Writing and Speaking, gives me Licence to indulge my Unlearned Readers in this easy Practice. I'll never contest the Business of Spelling with any Man; for after all the most laborious Searchs into Antiquity, and the Combats of the Grammarians, there are a hundred Words that all the Learned will not spell the same way.

I have by no Means aimed at Perfection, and shall not at all be disappointd when the World tells me I have not attained an Impossible. The English Tongue being composed out of many Languages, enjoy indeed a Variety of their Beauties; but by this Means it becomes also so exceeding irregular, that no perfect Account of it can be given in certain Rules, without such long Catalogues of perpetual Exceptions as would much exceed the Rules themselves. And after all, too curious and exquisite a Nicety in these minute Affairs, is not worth the tedious Attendance

ance

ance of a reasonable Mind, nor the Labours of a short Life. If what was composed for Private Use, may be made a Publick Advantage, and may assist my Country-Men to a little more Decency and Propriety in Reading and Spelling than heretofore they practised, they will enjoy the Benefit, and I shall rejoice to find that the Service is more extensive than my first Design.


Those who have a mind to inform themselves more perfectly of the Genius and Composition of our Language, either in the Original Derivation of it, or in the present Use and Practice, must consult Treatises as are written on purpose; amongst which, I know none equal to that Essay towards a Practical English Grammar, composed by Mr. James Greenwood; wherein he has shewn the deep Knowledge, without the haughty Airs of a Critick; and he is preparing a new Edition, with great Improvements, by the friendly Communications of the learned World. When that ingenious Author has finished the Work he designs, if he would deny himself so far as to publish a short Abstract of the three first Parts of it, in two or three Sheets, merely for the Instruction of common English Readers, I am well assured it would give them an easier and better Acquaintance with the Nature of Grammar, and the Genius of their Native Tongue, than any Treatise that has ever yet come within my Notice.



T H E
A R T
O F
Reading and Writing ENGLISH:
O R,
The Chief Principles, &c.



C H A P. I.
Of Letters and Syllables.

1 *Quest.*  **W**HAT is Reading?
Answ. To read, is to
expres written (or print-
ed) Words by their pro-
per Sound.

2 *Q.* What are Words made of?
A. Words are made of Letters and Sylla-
bles, either one or more; as *I, by, Fire, Wa-*
ter.

3 Q. What is a Letter?

A. A Letter is the Mark of a single Sound; and it is the least Part of a Word, as *a, m, s.*

4 Q. What is a Syllable?

A. A Syllable is one distinct Sound, made by one Letter alone; as *a, e, i*; or by more Letters joined together; as, *ba, bi, dan, den, pint, sport.*

5 Q. How many Letters are there?

A. There are usually counted Twenty-four Letters in *English*, *a b c d e f g h i k l m n o p q r s t u w x y z.*

6 Q. Are all these Letters of one Sort?

A. Five of them are Vowels, as *a, e, i, o, u*; and all the rest are Consonants.

Note, I have here followed the old and usual Custom of making Twenty-four Letters, and distinguishing the *u* and *j* into Vowels and Consonants afterwards; though it had been much more proper and natural, if our Fathers had made the *v* and *j* Consonants two distinct Letters, and called them *ja* and *ves*, and thus made Six and twenty.

7 Q. What is a Vowel?

A. A Vowel is a Letter which can make a perfect and distinct Sound of it self, and often makes a Syllable alone, as *i, o, a.*

8 Q. What is a Consonant?

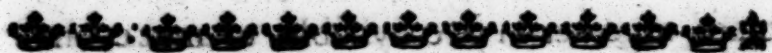
A. A Consonant is a Letter which can never make a Syllable alone, nor give a clear and perfect Sound without a Vowel pronounced with it.

9 Q. How does it appear that a Consonant can make no perfect Sound by itself alone?

A. The very Names of the Consonants cannot be spoken, nor mentioned, without the Sound of a Vowel; as *f* is called *ef*; *b* is *bee*; *k* is called *ka*.

10 Q. Are the Consonants all of one Kind?

A. Five of the Consonants are called Liquids, or Half Vowels, because they have a kind of imperfect Sound of themselves, as *l*, *m*, *n*, *r*, *s*; the rest are Mutes, or quite silent.



CHAP. II.

Of Letters changing their Nature, double Consonants, and Diphthongs,

1 Q. **D**O the Vowels never become Consonants?

A. *i* and *u* are sometimes made Consonants, and have a different Shape and Sound, as *ja*, *va*.

2 Q. How does the *j* Consonant sound?

A. *j*, when it is Consonant, sounds like a soft *g*, as in the Words *jest* and *judge*.

3 Q. How does *v* sound when it is a Consonant?

A. The *v* Consonant sounds almost like *f*, as in the Words *value*, *visit*, *live*, *starve*.

4 Q. Do any of the Consonants ever become Vowels?

A. *y* and *w* sometimes are used for Vowels.

5 Q. When is *y* a Vowel?

A. *y* is a Vowel whensoever it sounds like *i*, as *Type*, *Rhyme*, ; and it is often written instead of *i*, at the End of a Word, as in *Fly*, *City*, *Mystery*.

6 Q. When is *w* a Vowel?

A. *w* is a Vowel when it sounds like *u*, and comes after another Vowel to make a Diphthong; as in these Words, *Law*, *Few*, *Town*.

7 Q. What is a Diphthong?

A. A Diphthong is when two Vowels are joined together in one Syllable, to make one Sound, as *ai* in *raise*, *ee* in *feed*, *ie* in *Grief*, *oa* in *Goat*, *ow* in *Grow* and *uy* in *buy*.

8 Q. Are two Consonants never joined together in one Syllable?

A. Yes; sometimes double Consonants begin Words or Syllables, and sometimes end them; as *fl* in *Fly*, *st* in *Star*, and *ng* in *King*, with many others.

9 Q. Are three Vowels or Consonants never joined together?

A. Sometimes three Vowels are joined in one Sound, and make a Triphthong, as *uai* in *acquaint*, *eau* in *Beauty*, *ieu* in *lieu*, *iew* in *View*; and sometimes three Consonants, as *str* in *strong*, *thr* in *throw*; or four, as *ngth* in *length*, *rcbt* in *parccht*, *phth* in *Phthicksick*.

Note, By this means there are a few Words in the *Englisch* Tongue that are of one Syllable, and have seven Consonants to one Vowel; as *strength*, *streccht*.

10 Q. Do the Letters never alter or lose their Sound?

A. Vowels, Consonants, and Diphthongs alter their Sound very much in different Words, and sometimes entirely lose it.

11 Q. How may you know when any Letter loses or changes its Sound?

A. Though many of these Things in the following Chapters are reduced to Rules; yet these Rules are so large, and the Exceptions so many that we may almost as well learn this by Practice.

Note. The following Chapters, as far as the Tenth, may be read by Children two or three times over; but they should not be put to the Task of learning them by heart. Yet if the Master thinks proper to mark out a few of the most useful Questions in them for his Scholars to learn, he must use his own Discretion in chusing them; and thus proceed to the tenth Chapter.



C H A P. III.

Of Consonants changing their Sound.

1 Q. **W**HICH are the Consonants that alter their Sound in different Words?

A. Chiefly these six, *c, g, b, k, s, and t.*

2. Q. When doth *c* change its proper Sound?

A. *c* properly sounds like *k*, as *can, cry*; but before *e, i, or y*, it is pronounced like *s*, as *cease, City, Cypress, Mercy.*

3 Q. How coth *g* change its Pronunciation?

A. Three Ways; when it comes before *e*, *i*, or *y*; when it comes before *b*, and when it comes before *n*.

4 Q. How doth *g* change its Sound before *e*, *i*, or *y*?

A. *g* before *e*, *i*, or *y*, at the end of a Syllable, always sounds soft like *j* Consonant, as *huge*, *Barge*, *Clergy*; and sometimes before *e*, *i*, or *y*, in the beginning of a Syllable, as *gentle*, *Ginger*, *Gypsy*; but not always, as *get*, *give*; for which there are no certain Rules

5 Q. Are *g* and *c* always sounded hard before a Consonant?

A. Let it be noted, That wheresoever the Letters *c* or *g* come before an *Apostrophe*, where the Vowel *e* is cut off, or left out, the *c* and *g* must still be sounded soft, as though *e* were written; as *placed*, plac'd; *danced*, danc'd; *raged*, rag'd; *changed*, chang'd.

6 Q. How doth *g* alter its Sound before *b*?

A. *gb* at end of a Syllable, only lengthens the Sound of it, as *high*, *bright dough*, *figh*, which some pronounce *fithe*; except in these few Words, where it is pronounced like *f*, as as *cough*, *trough*, *chough*, *laugh*, *laughter*, *rough*, *tough*, *bough*, and *enough*.

7 Q. How does *g* sound before *n*?

A. When *g* comes before *n*, in the Beginning of a Word, it sounds like *b*, as *gnaw*, *gnash*, *gnat*.

8 Q. Does *b* shew any Alteration in its Sound?

A. *cb*, *sh*, and *tb*, have a peculiar Sound like new and distinct Letters, as *chalk*, *cheese*, *shall*, *shew*, *that*, *there*; and *pb*, which sounds like *f*, as *Physick*, *Dolphin*.

9 Q. Doth *th* always sound alike?

A. *th* sometimes has a hard Sound, as *this*, *they*, *bathe*, *brother*; and sometimes 'tis founded softer, as *bath*, *bathe*, *thin*, *thick*.

10 Q. Wherein doth *k* alter its Sound?

A. *k* before *n*, in the beginning of a Word is pronounced like *b*, as *Knock*, *Knife*, *Knowledge*.

11 Q. Wherein doth *s* change its Pronunciation?

A. *s* sounds sometimes softer, as *this*, *best*, *Lesson*; sometimes hard, like *z*, as *these*, *his*, *Reason*.

12 Q. How does *t* change its Sound?

A. *ti*, *ci*, and *si*, in the middle of a Word, sound like *sh*; when another Vowel follows them, as *social*, *Vision*, *Action*, *Relation*; except when *s* goes just before the *t*, as *Christian*, *Question*; also except such Derivative Words, as *emptied*, *mightier*, *twentieth*, which are but few.

13. Q. Doth *t* sound like *s* any where else?

A. *st* sounds like double *s* in such Words as *these*, *Castle*, *Tbistle*, *Whistle*.

C H A P. IV.

Of Consonants that lose their Sound.

1 Q. **A**RE all the Consonants always pronounced?

A. Nine Consonants lose their Sounds entirely in some Words, as *b, c, g, h, l, n, p, s,* and *w*.

2 Q. When doth *b* lose its Sound?

A. *b* is not sounded at the end of a Word just after *m*, as *Lamb, Comb*; nor before *t*, as *Debt, Doubt*.

3 Q. When is *c* quite silent?

A. *c* is not sounded in these Words, *Verdict, Victuals, indict, Muscle*.

4 Q. Where has *g* no Sound?

A. *g* has no Sound before *n*, in the end of a Word, as *Sign, Sovereign*; except *condign*.

5 Q. When is *b* without Sound?

A. *b* is hardly sounded in these Words, *Honour, honest, Heir, Herb, &c.*

6 Q. When is *l* not pronounced?

A. The Sound of *l* is almost worn out towards the end of a Syllable in many Words; as *Psalm, Half, Fault, Talk, Salmon, Faulcon*.

7 Q. Where is *n* silent?

A. *n* is never pronounced at the end of a Word after *m*, as *damn, condemn, Column, condemn, limn, solemn, Hymn, Autumn*; nor in the Words *Malt-kiln, and Brick-kiln*.

8 Q. Where does *p* lose its Sound?

A.

A. p can hardly be sounded in such Words as these, *Receipt, Psalm, tempt, empty, Redemption.*

9 Q. In what Words doth *s* lose its Sound?

A. s is not sounded in *Isle, Island, Demesne, Viscount.*

10 Q. When is *w* not pronounced?

A. The Sound of w before *r* is almost worn out, as *Wrath, write, bewray*: nor is it sounded after *s* in these Words, *Sword, Swoon, Answer.*

Note, I have not mentioned here such Consonants as c in Scissors, Science, Back, sick, &c. and t in pitch, catch; h in ghes, Ghost, Rhyme, Myrrh; because they they have all the Sound they can have, in the Place where they stand.

CHAP. V.

Of the several Sounds of Single Vowels.

1 Q. **D**O the Vowels always keep the same Sound?

A. Every Vowel has a long and a short Sound, but the Letter a is pronounced long, and short, and broad.

2 Q. How are these three several Sounds of *a* distinguished?

A. a is sounded short in *Mat, Cart*; 'tis long in *Mate, Care*; and broad in *Malt, Call.*

3 Q. What are the different Sounds of *e*?

A. *e* is pronounced short in *Hell, then, ever*; and long in *be, here, these even*: and besides these, the short Sound is sometimes prolonged, as *there, where, equal, &c.*

4 Q. How is *i* founded?

A. We pronounce *i* short in *Fist, Mill, thin*; long in *Fire, Mile, thine*: and it sounds like short *u* in *first, third, Bird, Dirt, &c.*

5 Q. How is *o* pronounced?

A. 'Tis a short *o* in *not, rod*; 'tis a long *o* in *Post, Gold*; it is founded double in *to, do, move, prove*; it sounds like *i* in *Women*; and it is pronounced like short *u* in *love, doft, dotb, some, Comfort, Conduit, Money, and some others.*

6 Q. Has *u* several Sounds also?

A. *u* is pronounced short in *dull, cut*; long in *dure, cure*; and it sounds like a short *i* in *bury, busy, and Words derived from them.*

7 Q. How shall you know when these Vowels are to be pronounced long or short?

A. This can hardly be determined by any general Rules, but must be learned by Practice; yet there is this one Rule that scarce ever fails, (*viz.*) All single Vowels are short, where only a single Consonant comes after them in the same Syllable, as *Stag, then, Pin, not, Cur*; and they have a long Sound if *e* be added at the end of a Word after a single Consonant, as *Stage, these, pine, note, Cure.*

The chief Exception to this Rule are the Letters *i* and *v* in some few common Words, which Custom pronounces short, though they have an *e* at the end; as *give, live, one, some, come, gone, love, done, Dose.*

8 Q. When must *a* have its broad Sound?

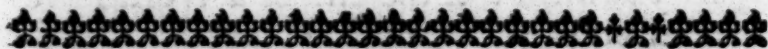
A. Chiefly in two Cases.

First, *a* hath generally its broad Sound when *l* follows it in the same Syllable, as *call, false, bald, Halter*; except in some Words that have double *l* in the middle, as *Tallow, Sallad*; or where *f* or *v* Consonant follows it, as *Calf, half, Salve.*

Secondly, *a* is often pronounced broad, when it comes after a *w* in the same Syllable; as *War, was, Water, Swan, Swallow,* and some few other Words.

9 Q. What general Exceptions is there to these two Rules concerning the Letter *a*?

A. *a* must be sounded long like other Vowels in short Words that end in *e*, though an *l* come after it, or *w* before it; as *pale, Whale, wade, sware, waste.*



C H A P. VI.

Of single Vowels losing their Sound.

1 Q. **D**O the Vowels ever quite lose their Sound?

A. One of the Vowels in a Diphthong often loses its Sound, and sometimes single Vowels too.

2. *Q.* When doth *a* lose its Sound?

A. A single *a* seldom or never loses its Sound, except in *Diamond*.

3. *Q.* When doth *e* lose its Sound?

A. *e* loses its Sound in Words of two Syllables that end in *en*, as *Garden*, *Token*; or *le*, as *Candle*, *Castle*; or *re*, as *Metre*, *Lucre*.

Note. In these sort of Words the Sound of the Vowel may be dropt without loss; because *n*, *l*, *r*, are Liquids, or Half Vowels, and have some imperfect Sound of their own.

4. *Q.* Is a single *e* ever pronounced at the end of a Word?

A. A single *e* is never pronounced at the end of a Word, but where there is no other Vowel in the Word, as *the*, *be*, *she*, *me*, *we*, *be*.

5. *Q.* Why then doth *e* stand at the end of so many Words, if it must be silent and not pronounced?

A. The silent *e* at the end of a Word serves two Purposes:

First, It makes that Word a Syllable long, which otherwise would be short, as *can*, *Cane*, *not*, *Note*; *bast*, *haste*; *Bath*, *bathe*.

Secondly, It softens the Sound of *c* and *g*, as *lac*, *Lace*; *Rag*, *Rage*; *sing*, *singe*.

In other Words it does nothing but shew the Genius and Custom of the *English Tongue*,
which

which seldom ends a Word with any other of the four Vowels; as *lie, die, Toe, Foe, Sloe, true, Vertue, Plague.*

6 Q. Are there any Words wherein *i* is not pronounced?

A. *i* is not pronounced in *Evil, Devil, Venison, Marriage, Carriage, Business, Cushion, Fashion, Parliament.*

7 Q. Doth *o* ever lose its Sound?

A. The Sound of *o* is lost in many Words ending in *on*, as *Mutton, Crimson, Bacon.*

8 Q. Doth *u* ever quite lose its Sound?

A. A single *u* is always pronounced; but 'tis often lost when another Vowel follows it after *g*, as *Guard, guilty, Tongue, Plague*; yet not always, as *Anguish, Languish.*

9 Q. Doth not *u* lose its Sound after *g*?

A. *g* is never written without *u*; and there are some Words wherein the *u* is quite silent; as *conquer, Musquet, Liquor, Masquerade*; and all Words borrowed from other Languages that end in *que*, as *barque, risque, burlesque, oblique.*



C H A P. VII.

Of the Sound of Diphthongs.

1 Q. ARE both the Vowels in a Diphthong plainly pronounced?

A. In some Words they seem to be both

pronounced, in some they are not, and in other Words they have a peculiar Sound by themselves.

2 Q. Give some Instances of Words where both Vowels seem to be pronounced.

A. *a i* are both pronounced in the Word *Pain*, *o u* in *House*, *oi* in *Point*, *ow* in *Cow*.

3 Q. Give some Instances of Diphthongs, where but one of the Vowels is pronounced.

A. *a* only is pronounced in *Heart*, *e* in *Bread*, *i* in *Guide*, *o* in *Cough*, and *u* in *rough*.

4 Q. Give some Instances where the Vowels, joined in a Diphthong, have a peculiar Sound of their own.

A. *ee* in *Need*, *oo* in *Moon*.

5 Q. What is the Use of writing two Vowels, where but one is pronounced?

A. Custom has made it necessary, and it serves also generally to lengthen the Syllable, or to alter the Sound of the other Vowels; as *au* in *Cause*, *eo* in *People*, *oa* in *Groan*.

6 Q. Do not Diphthongs much alter their Sound in different Words?

A. Yes; so much, as scarce to be reduced to any certain Rules; and 'tis better learned by Custom and Practice.

Note, It has been usual, with Writers on these Subjects, to distinguish the Diphthongs into two Sorts, (*viz.*) *proper* and *improper*: They call those *proper* where both Vowels are pronounced; and *improper*, where one only is sounded. But there are so many Instances wherein one of the Vowels is not sounded,
even

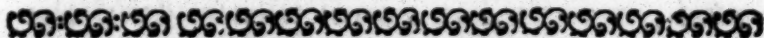
even in those which they call proper Diphthongs, as in *Aunt, grow, flow, cough, rough, neuter, &c.* that I chuse rather to make no such Distinction between them; for 'tis nothing but Practice can teach us how and when one or both Vowels are to be sounded.

We should proceed in the next place to show what difference there is in the Pronunciation of Proper Names, or Words of any foreign Language.

Let it be observed in general, that most Words borrowed or derived from the learned Languages, (*viz.*) *Latin, Greek, and Hebrew,* are pronounced in *English*, as *Englishmen* pronounce them in those Languages; except where the Termination is altered, and those Words are made *English*, then that Termination is pronounced according to the *English* Custom.

Those Words that we have borrowed from our Neighbour Nations, such as the *French*, &c should be pronounced nearly as a *Frenchman* pronounces them in his own Tongue.

But to help the *English* Reader, these few following Rules may be of some Advantage.



C H A P. VIII.

Of the Sound of the Consonants in Foreign Words.

1 2 **W**HICH of the Consonants differ from their *English* Sound, in Words borrowed or derived from other Languages?

A. *c, g, h, and t,* in proper Names, and foreign Words, differ a little from the usual *English* Pronunciation; also the double Consonant *ch*.

2 Q. Wherein doth *c* differ?

A. *c* sounds like *k* in *Sceptrick*, *Scepticism*, *Skeleton*, *Ascetick*; and some Proper Names, as *Cis*, *Cenchrea*, *Aceldama*, which Names are better written with *k*.

3 Q. Where doth *cb* differ from the English Sound?

A. *cb* sounds like *k* in Words derived from the *Latin*, *Greek*, and *Hebrew*; as *Cbaos*, *Character*, *Christian*, *Stomach*, *Scheme*, *Anchor*, &c. and Proper Names, as *Melchizedek*, *Archelaus*, *Archippus*, and *Antioch*. But there are two Exceptions.

First, except *Schism*, *Schismatic*, *Drachm*, &c. where the *cb* is lost.

Secondly, except *Rachel*, *Tachians*, *Charubim*; and the Words that are made English, beginning with *Arch*, as *Arch-bishop*, *Arch-Angel*, *Architeſt*, where *cb* has the proper English Sound; though if a Vowel follow *Arch*, the *cb* may be also sometimes sounded like *k*; as *Archetype*, *Architeſt*, &c. may be read *Arke-type*, *Arki-teſt*.

4 Q. How is *cb* sounded in French Words?

A. *cb* in French Words sounds like *ſh*, as *Cbevalier*, *Machine*, *Capuchin*, *Chagrin*.

5 Q. How is *g* sounded in Proper Names, and foreign Words?

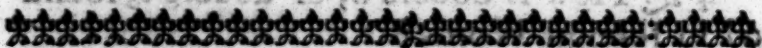
A. *g* keeps its hard Sound in most Proper Names, and foreign Words, before *e* and *i*, as *Geba*, *Gilboa*, *Gilbert*, *Gelderland*, *Rhegian*; except some few, as *Geoffry*, *George*, *Gylès*, *Egypt*, and all French Words, where 'tis sounded soft.

6 Q. Is *b* sounded in foreign Words?

A. 'Tis usually sounded as in *English*; but the Sound of it is quite lost in these following Proper Names, *Dorothy, Esther, Anthony, Thomas, Arthur, John, Humphry* or *Humphrey*; and at the end of Words after a Vowel, as *Messiah, Jeremiah, Shiloh*.

7 Q. Wherein doth *t* change its *English* Sound?

A. *ti* in *Greek* and *Hebrew* Proper Names keeps its own natural Sound, as *Pelatiab, Phaltiel, Adramyttium*, &c. In *Latin* Words 'tis sounded like *sh*, as *Gratian, Portius*, as it is in *English*.



CHAP. IX.

Of the Sound of Vowels in foreign Words.

1 Q. Is *a* sounded in all foreign Words?

A. The Sound of *a* is almost lost in *Bilboa, Guinea, Pharaoh, Israel*, and some others.

2 Q. Is *e* at the end of a foreign Word pronounced?

A. Yes; always in *Hebrew* Words, as *Jesse, Mamre*; in *Greek*, as an *Epitome, a Catastrophe, Candace, Phebe*; and in *Latin*, as a *Simile, a Præmunire*: except where the Termination or End of the Word is made *English*, as *Eve, Tyre, Crete, Kenite, Israelite, Ode,*

Scheme, Dialogue, &c. which the *English* Learner can know only by Custom.

3 Q. How are the Diphthongs founded in foreign Words?

A. The learned Languages, as *Latin*, *Greek*, and *Hebrew*, have but few Diphthongs in comparison of *English*; therefore in Words that are borrowed thence, two distinct Vowels generally make two distinct Syllables; as the *Latin*, *De-ist*, *Po-et*, *cre-ate*, *co-operate*, *Je-su-it*; the *Greek*, *Ide-a*, *Oce-an*, *Archela-us*, *Zacche-us*, *Co-os*; the *Hebrew*, *Kadesb*, *Barne-a*, *Ephra-im*, *Abi-ezer*, *Zo-ar*, and *Gi-be-on*.

4 Q. How is double *a*, or double *e*, founded in foreign Words?

A. We meet with these chiefly in *Hebrew* Names, and they are founded for the most part like single *a*, or single *e*; as *Isaac*, *Canaan*, *Balaam*, *Baal*, *Beershebab*, and *Beetzebub*.

5 Q. What are the chief Diphthongs in *Latin* that are brought into the *English* Tongue?

A. *ae* and *oe*, in which the two Vowels are joined together often in Writing, as *e* and *æ*, and always found like an *English e*; as *Æneas*, *Ætna*, *Cæsar*, *Oeconomy*, *Mecænas*; and oftentimes are so written, as *Eneas*, *Cesar*, &c.

Here let the Scholar learn the following Rules, and perfectly understand and remember the two next Chapters, at least the Sense of them.

A. In such as are derived from the *Latin*, *Greek*, or *Hebrew*, as *adorn*, *profelyte*, *transient*, *Iniquity*, *Bethel*, and several others, the primitive Word can never be distinguished without the Knowledge of other Tongues: and therefore the *English* Scholar may spell them according to the common Rules, without just blame; as *pro-selyte*, *tran-sient*, *a-dorn*, *Iniquity*, *Be-tbel*.

6 Q. Are any Derivative Words reduced also to the common Rules?

A. Yes, there are two Sorts:

First, Such as end in a single Consonant, and double it before the Termination, as *cut*, *cut-teth*, *glad*, *glad-der*, *commit*, *commit-ting*.

Secondly, Such as end in *e*, and lose it before the Termination, as from *write* come *wri-test*, *wri-teth*, *Wri-ter*, *Wri-ting*; all which must be spelled by the common Rules.

Note, The following Chapter is not so necessary for Children.



CHAP. XII.

Of Quantity and Accent.

1 Q. **A**RE all Words and Syllables to be pronounced with the same sort of Voice or Sound?

A. Every Syllable must be founded according to its proper Quantity, and every Word

Word of two or more Syllables must have its proper Accent.

2 Q. What is Quantity?

A. Quantity is the Distinction of Syllables into long and short.

3 Q. How are long and short Syllables distinguished?

A. All long Syllables have a Diphthong in them, as *Gain*, *Heap*; or else the Vowel has a long or a broad Sound, as *Gall*, *Mate*, *Hope*; all other Syllables are short, as *Mat*, *Hop*, *Bank*, *String*, *Punch*.

4 Q. What do you mean by Accent?

A. The Accent is a particular Stress or Force of Sound that the Voice lays upon any Syllable, whether the Syllable be long or short, as *ó* in *ó-pen*, *pé* in *pé-ny*.

5 Q. Doth not the Accent then always belong to the long Syllable?

A. Though the Accent is laid much more frequently on a long Syllable, than a short one, yet not always; for in these Words, *Móney*, *bórrrow*, the last Syllable is long, and the first short, yet the Accent belongs to the first.

Yet here let it be noted, *That tho' in reading VERSE, the Accent must be laid on the same Syllables as it is in PROSE, and the Words must have the same Pronunciation; yet a Syllable in VERSE is called LONG or SHORT, not according to the long or short Vowel, but according to the Accent.*

6 Q. Is the Accent always the same in the same Words?

A. It

A. It is for the most part the same; yet there are two Cases wherein, sometimes, the Accent differs.

First, The same Word when it signifies an Action, is accented upon the last Syllable, as to *contráct*, to *rebél*: when it signifies a Thing, the Accent is sometimes transferred to the first, as a *Cóntráct*, a *Rébel*.

Secondly, Though Compound Words and Derivatives are most times accented like their Primitives, yet not always; as *Máker* has a strong Accent on the first Syllable, which is lost in *Shoe-maker*; *presér* has the Accent on the last Syllable; but *Préférence* and *préfera-ble*, on the first: *Fínite* has its Accent on the *fi*, but *ínfinite* on the Syllable *in*; and *Infínity* has it restored to the Syllable *fi* again.

7 Q. Doth the Accent change the Sound of Letters?

A. Wheresoever the Accent is laid on a short Vowel before a single Consonant, it makes the Consonant be pronounced double, as *Malíce*, *Séven*, *Bódy*, must be sounded like *Mal-lice*, *Sev-ven*, *Bod-dy*.

8 Q. Have any Words more Accents than one?

A. Yes, some long Words have two Accents, as *únivér-sal*, *ómni-présent*, both which are accented on the first and third Syllables: *Tráns-subs-tánti-á-tion* has three; but generally one of those Accents is much stronger than the other.

9 Q. Are there any certain Directions where to place the Accent in Words of several Syllables?

A. Though

A. Though there can no certain Rules be given where to place the Accent, but Custom must entirely determine; yet there is this general Observation, which may be of some Use, (*viz.*) *That it is the Custom of the English, in most Words, to remove the Accent far from the last Syllable*; whence these particular Remarks follow:

1 *Remark*, That in Words of two Syllables, where both are short, or both long, the Accent is laid generally on the first, as *Mán-tle*, *prí-vate*.

2 *Remark*, If the first Syllable only be long, the Accent is very seldom laid on the last.

3 *Remark*, That where the Accent lies on the last Syllable, the Word is almost always a kind of a Compound, and the first Syllable is a Preposition, as *com-pléte*, *dissólve*, *prevént*, *retúrn*.

4 *Remark*, That in Words of three, four, or five Syllables, the Accent is seldom laid on the two last Syllables, but often on one of the first, as *Cé-re-mo-ny*, *abó-mi-na-ble*, *quéstio-na-ble*, *vi-sio-na-ry*.

Last Remark, In Words of six Syllables there are frequently two Accents, one on the first, and the other on the fourth, as *Jús-ti-fi-cá-tion*, *ún-phí-lo-só-phí-cal*, *Fá-mí-li-á-ri-ty*.

But after all the Rules that can be given, I know not any thing that will lead a Child so easily to put the right Accent upon Words, as Tables or Catalogues of Words disposed accord-

according to their Accents on the first, second, or third Syllable, &c.

It must be acknowledged that our Language is compounded and mingled with so many Languages, that renders the Sounds of Letters and Syllables so very irregular, that 'tis hardly to be learnt by any Rules, without long and particular Catalogues of Words, or by constant Observation and Practice.

Thus far have I followed the common Method, and written these Chapters in the way of *Question and Answer*: 'Tis easy for any Master to teach Children the following Chapters in the same Manner: But it would have taken up too much room to have written the whole Book in this Method.



C H A P. XIII.

Of the Notes or Points used in Writing or Printing.

AFTER such an Account of *Letters* and *Syllables* as I thought necessary, in order to pronounce *single Words* aright, we come now to consider how they are to be pronounced when they are *joined together* to make up *Sentences*; and this is what we call *Reading* in the most proper Sense.

But before I lay down particular *Directions how to read*, we must take notice of several Sorts of *Points* and *Marks*, that are used in
Wri-

Writing or Printing, to distinguish the several Parts of a Sentence, and the several Kinds of Sentences and Ways of Writing which are used that the Learner may know how to manage his Voice, according to the Sense.

The *Points*, or *Marks*, used in Writing or Printing, may be distinguished into three Sorts, and called *Stops of the Voice*, *Notes of Affection*, and *Marks in Reading*.

The *Stops of the Voice* shew us where to make a Pause, or Rest, and take Breath; and are these four:

- | | |
|----------------|-------------|
| 1. Comma , | 3. Colon : |
| 2. Semicolon ; | 4. Period . |

1. A *Comma* divides betwixt all the lesser Parts of the same Sentence, and directs us to rest while we can tell two; as, *Neither Death, nor Life, nor Angels, nor Powers, nor Things present, nor Things to come, shall separate me from thy Love.*

2. A *Semicolon* separates betwixt the bigger Parts or Branches of the same Sentence, and directs us to rest while we can tell three; as, *Wo to them that call Evil Good, and Good Evil; that put Darkness for Light, and Light for Darkness; that put Bitter for Sweet, and Sweet for Bitter.* And especially where there is a sort of Opposition between the one and the other; as, *And such were some of you; but ye are washed, but ye are justified, &c.*

3. A *Colon* divides between two or more Sentences that belong to the same Sense, and have any proper Connection with one another; and it requires a Pause a little longer than a *Semicolon*; as, *My Soul followeth hard after thee: thy Right Hand upholdeth me.*

But let it be noted, that a *Colon* and a *Semicolon* are often used one for the other, especially in our Bibles.

4. A *Period*, or full Stop, shows either the Sense, or that particular Sentence to be fully finished, and requires us to rest while we can tell five or six, if the Sentence be long; or while we can tell four, if it be short: as, *Rejoice evermore. Pray without ceasing. In every thing give Thanks. Quench not the Spirit.*


The *Notes of Affection* are these two:

1. Interrogation? 2. Exclamation!

1. A Note of *Interrogation* requires as long a Stop as a *Period*, and is alway used when a Question is asked; as, *What Advantage hath a Jew? or what Profit is there of Circumcision?*

2. A Note of *Exclamation* (or as some call it, *Admiration*) requires also a Stop as long as a *Period*, and betokens some sudden Passion of the Mind, as admiring, wishing, or crying out; as, *O that I might have my Request! Alas! Alas! How is the City fallen!*

The *other Marks* used in Reading are these twelve :

- | | |
|--------------------|--|
| 1. Apostrophe ' | 7. Section § |
| 2. Hiphen - or = | 8. Ellipsis - - or — |
| 3. Parenthesis () | 9. Index  |
| 4. Brackets [] | 10. Asterisk * |
| 5. Paragraph ¶ | 11. Obelisk † |
| 6. Quotation “ | 12. Caret ^ |

1. *Apostrophe* (or, as it may be written in *English*, *Apostrophy*) is set over a Word where some Letter is left out ; as, 'tis, thro', lov'd, fear'd, for it is, through, loved, feared.

2. An *Hypphen* joins two Words together, which make a Compound, as *Coach-man*, *Apple-pye* ; or if a Line end in the middle of a Word, 'tis used to shew that those divided Syllables should be joined together in Reading, and make but one Word.

3. A *Parenthesis* is used to include something that is not necessary to the Sense, but brought in by the by, to explain or illustrate it ; as, *To their Power (I bear Record) they were willing of themselves. I know that in me (that is, in my Flesh) dwelleth no good Thing.*

Note, That before and after a *Parenthesis* you must stop as long as at a *Comma* ; and the Words inclosed in the *Parenthesis*, must be pronounced with a little different Sound of Voice sometimes.

4. *Brackets*, or *Crotchets*, are used to include a Word or two which is mentioned in the

the

the Sentence, as the very Matter of Discourse; as, *The little Word [Man] makes a great Noise in the World.*

These *Brackets* are also used sometimes to include a part of a Sentence that is cited from another Author, sometimes to inclose a Word or Sentence that is to be explained, and sometimes the Explication itself; as, *When David said, [Thou wilt shew me the Path of Life] he foretold the Resurrection of Christ, Psal. xvi.*

II.

Note, That Brackets and Parentheses [] and () are often used for one another without Distinction.

5. A *Paragraph* is thus marked, ¶ and is used chiefly in the Bible, to distinguish a new Paragraph, or where another Sense or Subject begins, or some new Matter.

6. A *Quotation* is marked with reversed *Comma's*, thus “; and is used when something is repeated or quoted out of another Author, both at the beginning of the Quotation, and at the beginning of every Line of it; as, *An old Philosopher said, “ I carry all my Goods “ about me.”*


7. A *Section* § is used for the same Purpose in other Books, as a *Paragraph* ¶ is in the Bible. *Sections* are made for dividing Chapters of any Book into several Parts.

Note, At the End of a Paragraph, or at the End of a Section, the Reader must make a little longer Stop, or Pause, than he does at a common Period.

8. *Ellipsis*

8. *Ellipsis*, (or, as some call it, *A Blank Line*) is used when part of the Word is left out and concealed, as *D—* of *B—m* for *Duke of Buckingham*: or when part of a Sentence or Verse, &c. is omitted or wanting, either in the beginning or the end, as — *that I may recover Strength before I go hence* — *Psal. xxxix. 13.*

When Part of a Book or Chapter is lost, it is often marked thus * * *.

9. *Index*, or *Hand*,  points to something very remarkable, that should particularly be taken notice of.


10. *Asterism* or *Asterisk* * a *Star*, and

11. *Obelisk* or *Dagger* †, and other Marks, such as *Parallels* || and |||. &c. refer the Reader to something in the Margin.

12. A *Caret* is made thus ^, and is set under the Line, where some Word or Syllable is left out, which is commonly written above the Line, and should be read where this Note stands,

as in *fear God,* ^{and} *honour the King.*

But this is used only in Writing, not in Printing, and it is called *Interlining*.

It may not be amiss to add here that crooked Line which is usually called *Braces* , whose Design is to couple two or more Words or Lines together, that have a relation to one Thing; thus,

The Letter A has $\left\{ \begin{array}{l} \text{a long} \\ \text{a short} \\ \text{or} \\ \text{a broad} \end{array} \right\}$ Sound.

And it saves the Writer the Trouble of repeating the same Word, or Words.

'Tis used also sometimes in Poetry, when three Lines have the same Rhyme or Ending; as,

*Not all the Skill that Mortals have,
Can stop the Hand of Death, or save
Their Fellow-Mortals from the Grave.*

}

That there are also some other Marks that belong to single Words, and not to Sentences; but these are seldom used except in particular Books, especially such as treat of Grammar, Spelling, Poesy, &c. (*viz.*)

Dialysis .. over two Vowels, to show they must be pronounced in distinct Syllables, as *Raphâel*.

Circumflex ^ over a long Syllable, as *Euphrâtes*, *Thessalonîca*, *Aristobûlus*.

Accent ' to show where the Stress or Force of the Sound must be placed, as *cóntant*, *Cóntempt*.

A *Double Accent* " shows the following Consonant is pronounced double, as *bâ'nish*.

C H A P. XIV.

Directions for Reading.

BEFORE I give any Directions to *Scholars*, I would take the Freedom here to propose one to the *Teacher*; and that is, That what Lessons soever he appoints the Child to spell or read, he should sometimes spell or read that very Lesson before the Child; whether it be the Tables of Syllables, or Words, or Names, or Verses in the Bible or Testament; or whether it be a News-Paper, an Oration, a Dialogue, Poetry, &c. And let him observe the Stops, read slow, give the proper Accents distinctly to every Word, and every Part of the Sentence.

Children that have a tolerable Ear, will take in the Sounds well, and imitate their Master's Voice, and be secured against an ill Turn of Voice, or unhappy Tone, by this Method; and they will better learn to pronounce well whatsoever they read by this Imitation, than by a mere Correction of their Faults, without any Example.

If the Master keeps several Scholars to the same Lesson, this may be done with Ease; for all may attend in their own Books while the Master spells or reads.

The chief *Directions* which should be given to Learners, in order to read and pronounce well, are such as these.

1st Di-

1st Direction. Be sure you take due Pains in learning to pronounce common single Words well, by attaining a perfect Knowledge of the Nature and Sound of the Vowels and Consonants, and especially the Double Consonants, and the Diphthongs : then it will be a very easy Matter to join the Syllables together in reading harder and longer Words, and to join Words together in reading Sentences.

2d Direction. If you do not certainly know any Word at first Sight, do not guess at it, lest thereby you get a Habit of mis-calling Words, and reading falsely; but be sure to spell every Word and Syllable before you pronounce it, if you are not acquainted with it.

I confess it does not appear so well, when you are reading in Company, to spell Letter by Letter; therefore spell any strange long Word you meet with in your Mind, Syllable by Syllable, and pronounce it slowly, step by step; and thus you may read the longest Word in the World easily, as *Ma-ber-sba-lal-basb-baz*, Isa. viii. 1. But this is merely an Indulgence to those who are not able to read better.

3d Direction. Have a care of putting *Hem's*, and *O's*, and *Ha's*, between your Words; but pronounce every Syllable distinct and clear, without a long drawling Tone.

Let the Tone and Sound of your Voice in *Reading* be the same as it is in *Speaking*; and do not affect to change that natural and easy

Sound wherewith you *Speak*, for a strange, new, aukward Tone, as some do when they begin to *read*; which would almost persuade our Ears that the *Speaker* and the *Reader* were two different Persons, if our Eyes did not tell us the contrary.

4th Direction. Take heed of hurrying your Words or Syllables over *in haste*, lest thereby you are led to *flutter*, or *stammer*, in speaking or reading; 'tis better to read slow at first: but most Chidren, when they come to read well, are in danger of too much *Hurry* and *Speed* in their Pronunciation, whereby many of the lesser Syllables are ready to be cut off or lost, and the Language becomes a kind of *Gibberish*, and is scarce to be understood.

5th Direction. Children may be taught to let their Voice in *reading* be *so loud*, as that every one in the same Room may hear and understand; but *not loud enough* to reach the next Room, if the Doors be shut. The Reader's Voice should be such as may give a clear and distinct Sound of every Syllable to those who must hear, let the Subject or Matter be of any kind whatsoever; but if it be any thing passionate or affecting, the Voice may be raised a little higher.

6th Direction. Make proper Stops and Pauses, according as the Points direct; as the *Comma*, *Semicolon*, *Colon*, and *Period*; by which the Hearers will better understand all that you read, and you will have time to take breath to continue in reading. But

But be sure to make no Stops where the Sense admits of none ; and take care to avoid that faulty Custom of reading all the short little Words quick, and the solid and longer Words of a Sentence very slow : for such a Reader, by the *Jerks* and *Starts* of his Voice, destroys the Sense, and suffers no Hearer to understand it.

7th Direction. As the Accent, or Stress of the Voice, must be placed on the proper Syllable in pronouncing each Word, so a proper Accent must be given to such Words in a Sentence, whereby the Force and Meaning of that Sentence may best appear. This is called the *Emphasis*.

The Notes of *Interrogation*, *Admiration*, &c. are often useful to direct where the *Emphasis* must be placed ; which shall be farther explained in the next Chapter.

8th Direction. Consider what the Subject is which you read, and let your Voice humour the Sense a little.

Where the Subject is merely *Historical*, as a *News-Paper*, or a *Story*, or any Relation of what was done, there you should not vary the Accents very much, nor affect so strong and passionate a Pronunciation, as you ought to do where the Subject is *affecting* or *persuasive* ; as in an *Oration*, an *Exhortation*, or the more *Practical* Parts of a *Sermon*.

Where the Sense is *grave* and *solemn*, especially if it be in the way of *Instruction*, or *explaining* any Point of Difficulty, let your

Voice be more flow, and pronounce every Word very distinctly ; but where the Subject is some *familiar, easy, and pleasant* Matter, let your Pronunciation be a little more speedy : But still remember, that to read too fast, is a greater Fault, at all times, than to read too slow, supposing that the *Accents* and *Emphasis* be well observed.

9th Direction. Attend with Diligence when you hear Persons who read well : observe the Manner how they pronounce ; take notice where they give a different Turn to their Voice ; mark in what sort of Sentences, and in what Parts of any Sentence, they alter the Sound ; and then endeavour to imitate them. Thus you will learn a graceful Cadence of Voice in *Reading* ; as you may learn the Change of the Notes in *Singing*, by Rote, as well as by Rule, and by the Ear, attending to the Teacher, together with the Eye fixed upon the Book of Tunes.

10th Direction. Let those who desire to read gracefully, practise it often in the Presence of such as have an harmonious Ear, and understand good Reading ; and let them be willing and desirous to be corrected.

Let the Master once or twice a Week appoint his best Scholars to read some Oration, some affectionate Sermon, some Poetry, some News-Paper, some familiar Dialogues, to show them how to pronounce different sorts of Writing, by correcting their Mistakes.

Though

Though I would advise young Persons to read aloud even sometimes in private, in order to obtain a graceful Pronunciation; yet I would not have them trust only to their *private Reading* for this purpose, lest they fall into some foolish and self-pleasing Tones, of which their own Ears are not sufficient Judges, and thereby settle themselves in an ill Habit, which they may carry with them even to old Age, and beyond all Possibility of Cure.



C H A P. XV.

Of the Emphasis or Accent which belongs to some special Word or Words in a Sentence.

IT has been said already, that as that Force of the Voice which is placed on the proper Syllable in each Word, is called the *Accent*; so that Stress or Force of Sound that is laid on a particular Word in a Sentence, is called the *Emphasis*.

The Word on which the Stress is laid, is called the *Emphatical Word*, because it gives Force, and Spirit, or Beauty, to the whole Sentence; as in *Nehemiah* vi. 11. *Should such a Man as I flee?* The little Word *I* is the most *emphatical*, and requires the Accent.

To place an *Emphasis* upon any Word, is only to pronounce that Word with a peculiar

Strength of Voice above the rest. But if the Word be of two Syllables, then the accented Syllable of the *emphatical* Word must be pronounced stronger than otherwise it would be, and not any new or different *Accent* placed upon that Word. As in this Question, *Did you travel to London, or to York, last Week?* The first Syllable in *London*, and the Word *York*, must both be pronounced with a strong Sound, because the *Emphasis* lies on those two Words.

And upon this Consideration it is, that we use the Words *Accent* or *Emphasis* indifferently, to signify the Stress that must be laid on any Word in a Sentence, because both are usually placed on the same Syllable.

Yet if it happen that there be a plain opposition between two Words in a Sentence, whereof one differs from the other but in part, as *righteous* and *unrighteous*; *form*, and *reform*, or *conform*; *proper* and *improper*; *just* and *unjust*; then the Accent is often removed from its common Place, and fixed on that first Syllable in which those Words differ; as *If I would f^orm my Manners well, I must not c^onform to the World, but rather r^eform it. The J^ust must die as well as the uⁿjust.* Whereas if these Words *unjust* or *conform* stood by themselves in a Sentence, without such an Opposition, the Accent would lie on the last Syllable; as *I would never c^onform to their uⁿjust Practices.*

As there may be two *Accents* upon one Word, so there may be or three *Emphases* in one Sentence ; as *James is neither a Fool, nor a Wit, a Blockhead, nor a Poet.* Now in this Sentence, *Fool, Wit, Blockhead, Poet,* are all emphatical Words.

The great and *general Rule* to find out which is the emphatical Word in a Sentence, is this ; *Consider what is the chief Design of the Speaker or Writer ;* and that Word which shews the chief Design of the Sentence, is the *emphatical Word* : for 'tis for the sake of that Word, or Words, the whole Sentence seems to be made.

There might be some *particular Rules* given to find the *Emphatical Word*, such as these :

1st, When the Question is asked, the Emphasis often lies on the *questioning Word*, such as, *who, what, when, whither ;* as, *Who is there ? What is the Matter ? Whither did you go ?* But 'tis not always so ; as, *Who was the strongest, or the wisest Man ?* In which Sentence, *wisest* and *strongest* are the Emphatical Words.

2^{dly}, When two Words are set in Opposition one to the other, and one of them is pronounced with an *Emphasis*, then the other should have an *Emphasis* also ; as, *If they run, we will run, for our Feet are as good as theirs.* In this Sentence *they* and *we, ours* and *theirs*, are the Emphatical Words.

In reading a Discourse which we know not before, sometimes we happen to place the *Emphasis* very improperly ; then we must

read the Sentence over again, in order to pronounce it with a proper Sound: But when a Person speaks his own Mind, or reads a Discourse which he is acquainted with, he scarce ever gives the *Emphasis* to the wrong Word.

To make it appear of how great Importance it is to place the *Emphasis* aright, let us consider, that the very Sense and Meaning of a Sentence is oftentimes very different, according as the *Accent* or *Emphasis* is laid upon different Words; and the particular Design of the Speaker is distinguished hereby, as in this short Question, *May a Man walk in at the Door now?* If the *Emphasis* be laid upon the Word *Man*, the proper Negative Answer to it is, *No, but a Boy may.* If the *Emphasis* be laid on the Word *walk*, the Answer is, *No, but he may creep in.* If the *Emphasis* be put on the Word *Door*, the Answer will be, *No, but he may at the great Gate.* And if the *Emphasis* be placed on the Word *now*, the negative Answer is plainly this, *No, but he might Yesterday.* And let us but consider how impertinent either of these Answers would be, if the Inquirer did not lay the *Emphasis* on the proper Word, that should give the true Meaning of his Question.

Take the utmost Care therefore, in Reading, to distinguish the *Emphatical Word*; for the Beauty and Propriety of Reading depends much upon it: and that every Reader may fully understand me, I would lay down these
four

four particular Rules concerning the Emphasis.

1st. *Carefully avoid Uniformity of Voice, or reading without any Emphasis at all; like a mere ignorant Boy, who knows not what he reads, expressing every Word with the same Tone, and laying a peculiar Force of Sound no where: for such an one pronounces the most pathetic Oration, as though he were conning over a mere Catalogue of single Words.*

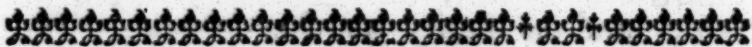
2dly. *Do not multiply the Accents, nor change the Tone of your Voice so often as to imitate Singing or Chanting; for this is another Extreme, and as faulty as the former. The Reader should not make new Emphases beyond the Design of the Writer: and therefore,*

3dly. *Take heed of laying a Stress or Accent on Words where there ought to be none. Some Persons have got a very unhappy Custom of placing a strong Sound on Words, not so much according to their Sense, as according to the Length of the Sentence, and the Capacity of their Breath to hold out in pronouncing it: therefore you shall find them strengthen their Tone perhaps at the End of every Line or Comma; and others shall do it perhaps only at a Colon, or a Period. Now, though towards the End of the Sentence the Voice should usually suffer an agreeable Turn, yet not always grow louder; for the Emphatical Word may stand perhaps in the middle*
of

of the Sentence, where there is no Stop at all. But this leads me to the *fourth Rule*.

4thly. *Have a care of omitting the Accent, or Emphasis, where it ought to be placed; for this will make the Sentence lose all its Force, and oftentimes conceal the Meaning of it from the Hearer.*

Perhaps I have been too tedious here; but if these Rules are not observed in *Reading*; the Speech of the finest Orator, with all the noblest Ornaments of Eloquence, will become flat, and dull, and feeble, and have no Power to charm or persuade.



C H A P. XVI.

Observations concerning the Letters in printed Books, and in Writing.

1. **T**HE Twenty four Letters are called the *Alphabet*, because *Alpha*, *Beta*, are the Names of the two first Greek Letters *A* and *B*. Note, That the great Letters are called *Capitals*, and the others *Small*.

2. The round, full, and upright Print, is called the *Roman*, as, *Father*. The long, narrow, and leaning Letters, are called *Italic*, or *Italian*, as, *Father*. The old Black Letter is called the *English*, as *Father*.

3. In most Books both the *Roman* and *Italian* are used, but in the old *English* Letter
few

few Things are printed now-a-days, besides Acts of Parliament, Proclamations, &c.

4. Books that are printed in the *Roman* Letter, allow such Parts as these to be printed in the *Italic*, (*viz.*)

(1.) The *Preface*, and sometimes the *Index*, or *Table* of the Matters contained in the Book.

(2.) The Titles or Arguments of the several Chapters, Sections, or Pages.

(3.) Examples to any Rules that are laid down.

(4.) Words of any foreign Language that are cited or mentioned.

(5.) Such Sentences as are cited from other Authors, or the Speeches or Sayings of any Person.

(6.) Those Words that have the chief Place or Force in a Sentence, and are most significant and remarkable; where the *Emphasis* is placed.

(7.) Where any Word or Words are made the very Matter of the Discourse, or are explained, those Words are printed often in the *Italic*; or else the Explication of them is so; as, the Name of a *Cannon* is given to a *Great Gun*.

Note, That if a Book, or Chapter, or Preface, &c. be printed in the *Italic* Letter, then all these things before mentioned are printed in the *Roman*.

Note also, That most of those things which ought to be put in a different Letter in *Print*, ought to have a Stroke drawn under them in *Writing* or be written in a different Hand, or (at least) they should be included in *Crotchets* for Distinction sake.

C H A P. XVII.

Of Great Letters.

THE last Observation concerning Letters, is this, That *Capital*, or Great Letters are never used among the Small, in the Middle or End of Words, but only at the Beginning of a Word ; and that in the Cases following.

1. At the beginning of any Writing, Book, Chapter, Paragraph, &c.

2. After a Period, or any full Stop, when a new Sentence begins.

3. At the beginning of every Line in Poetry, and every Verse in the Bible.

4. At the beginning of Proper Names of all sorts, whether of Persons, as *Thomas* ; Places, as *London* ; Ships, as *The Hope-well* ; Titles and Distinctions of Men and Women, as *King*, *Queen*, *Bishop*, *Knight*, *Lady*, *Esquire*, *Gentleman*, *Sir*, *Madam*.

5. All the Names of God must begin with a great Letter, as *God*, *Lord*, the *Eternal*, the *Almighty* ; and also the *Son* of God, the *Holy Spirit*.

6. A Citation of any Author, or Saying of any Person, which is quoted in his own Word, begins with a Capital ; as, *The Fool bath said in his Heart*, There is no God.

7. Where whole Words or Sentences are written in Capitals, something is expressed extraordinary

traordinary remarkable ; as, *I AM THAT I AM, is the Name of God.* Whole Words also are written in Capitals, in the Titles of Books, for Ornament sake.

When *I* or *O* are single Words, they must always be writ in Capitals, as, *I read, O brave!*

9. It has also been the growing Custom of this Age in printing of every thing, but especially Poetry or Verse, to begin every Name of a thing (*which is called a Noun Substantive*) with a Great Letter ; though I cannot approve it so universally as it is practised.



C H A P. XVIII.

Observations concerning the Size, Pages, Titles, &c. in printed Books.

1. **B**OOKS are said to be printed in *Folio*, in *Quarto*, in *Octavo*, or in *Twelves*, or sometimes in *Twenty-fours*.

Books in *Folio*, are those wherein a whole Sheet makes but two Leaves ; in *Quarto*, a Sheet makes four Leaves ; in *Octavo* eight Leaves ; and in *Duodecimo*, or *Twelves*, twelve Leaves, &c.

2. A *Page* in a Book, is all that is written, or printed on one Side of a Leaf.

3. A *Line* signifies all the Words that stand in one Rank, from the left Hand of the Page to the right.

4. But

4. But when the Page is divided into several Parts from the Top to the Bottom, one of those Parts is called a *Column*; as in Bibles, Testaments, News-Papers, Dictionaries, all Tables or Catalogues of Words.

5. The Spaces on the Side, or Bottom of the Page, are called the *Margin*, whether they be empty, or have Notes in them, which are called *Marginal Notes*.

6. The first Page of every Book, which gives an Account what that Book treats of, is called the *Title Page*; and the first Part of it is usually written or printed in Capitals.

7. The Word or Sentence that stands over the Head of every Page, is called the *Running Title*.

8. The Word that is written on the Bottom of the Page, at the right Hand, is called the *Catch Word*, and is repeated again at the beginning of the next Page, to show that the Pages are printed in true Order, and follow one another aright.

9. The great or small Letters and Figures that stand under many of the Pages, are *Marks* of the *Printer*, chiefly for the Use of the *Book-binder* to number the Sheets? as, A, B, C, note the 1st, 2^d, and 3^d Sheet, &c.

10. Where a Line begins shorter than the rest, with a great Letter, it is called a *new Paragraph*.

11. As *Chapters* are Parts of a *Book*, so *Sections* are sometimes made Parts of a Chapter, and *Paragraphs* are Parts of a *Section*.

12. The

12. The Words or Sentences written just before the Beginning of a Chapter, or Section, are called the *Contents* of it, or sometimes the *Argument*.



C H A P. XIX.

Observations in reading the Bible.

1. **T**HE Bible is divided into the *Old Testament* and the *New*, and each of these divided again into several Books, as the Book of *Genesis*, the Book of *Exodus*, &c. The Books into Chapters, (*viz.*) I, II, III, &c. and the Chapters into Verses, 1, 2, 3, &c.

2. There is generally a *Period* at the end of every Verse, though the Sense sometimes is not compleat; and oftentimes a *Colon* in the middle of a Verse, instead of a *Semicolon* or *Comma*; especially in the *Old Testament*.

3. This Mark ¶ is usually put at the beginning of every *Paragraph*, as we took notice before.

4. In the Bible those Words only are printed in a different or *Italic* Letter, which are not found in the original *Hebrew* or *Greek*; but the Translators have added them, to compleat the Sense, or to explain it: and therefore Proper Names are not distinguished by a different Print, but by a great Letter at the beginning.

5. In

5. In the Old Testament, where [LORD] is written all in Capitals, the Word in the *Hebrew* is *Jehovah*: Where it is written in small Letters, [Lord] it is some other Word in the *Hebrew*, as *Adôn*, or *Adonai*, &c.

6. In Bibles with marginal Notes, let these three Things be observed.

(1.) The little Letters a, b, c, d, placed between the Words, refer to other Texts of Scripture in the Margin that have a like Sense; and these are called *References*.

(2.) An *Obelisk*, or *Dagger* †, is used to shew what are the Words, or literal Expressions of the *Hebrew* or *Greek*, which the Translators have a little altered, to render them proper *English*.

(3.) A *Double Stroke* or *Parallel* ‖, is used to show how the Words may be differently translated.

Lastly, It is an useful thing also to remark, that the very same Names are spelled different Ways in the *Old Testament* and in the *New*; because the Words in the Old Testament are much according to the *Hebrew*, from whence they are translated, and the New are spelled according to the *Greek*. See the Seventh Table.

C H A P. XX.

Of Reading Verse.

THERE are two Ways of writing on any Subject, and these are *Prose* and *Verse*; or, in other Words, *Plain Language* and *Poetry*.

Prose is the common Manner of Writing, where there is no necessary Confinement to a certain Number of Syllables, or placing the Words in any peculiar Form.

English Verse generally includes both *Metre* and *Rhyme*.

When every Line is confined to a certain Number of Syllables, and the Words so placed, that the Accents may naturally fall on such peculiar Syllables as make a sort of Harmony to the Ear; this is called the *Metre*.

When two or more Verses, near to each other, end with the same, or a like Sound, the Verse is said to have *Rhyme*.

Take these Examples.

*I've tasted all the Pleasures here,
They are not lasting, nor sincere.
To eat and drink, discourse and play,
To-morrow as we do to-day:
This beaten Track of Life I've trod
So long, it grows a tedious Road.*

Sir R. Blackmore.

Or

Or thus :

*Patience a little longer hold,
A while this mortal Burden bear ;
When a few Moments more are told,
All this vain Scene will disappear :
Immortal Life will follow this,
And Guilt and Grief be chang'd for endless Joy
and Blifs.*

Sir R. B.

Sometimes a *Double Rhyme* is used, and the two last Syllables chime together ; but this is seldom admitted, except in comical, pleasant, or familiar Verse : as,

*What made thee, Tom, last Night so merry ?
Was it good Ale, or good Canary ?*

Sometimes *English Verse* is written *without Rhyme*, and is called *Blank Verse*. For Instance of this, take the Description of Hell in *Milton's* admirable Poem, called *Paradise Lost* :

*Regions of Sorrow, doleful Shades, where Peace
And Rest can never dwell : Hope never comes,
That comes to all ; but Torture without end
Still urges ; and a fiery Deluge fed
With ever-burning Sulphur unconsum'd.*

But in this sort of Verse the *Metre* is observed, as much as if it had *Rhyme* also.

In

In *English* Metre the Words are generally so disposed, that the Accent may fall on every second, fourth, and sixth Syllable; and on the eighth, and tenth, and twelfth also, if the Lines are so long. The first six Lines of Sir *Richard Blackmore's* excellent Poem, called *Prince Arthur*, happen to give us an Instance of this without one Variation.

*I sing the Briton ánd his gén'rous árms,
Who vérs'd in Súff'rings, ánd the rude Alárms
Of Wár, relúctant léft his nátive Sóil,
And úndismáy'd sustáin'd incéssant Toíl,
Till led by Heáv'n propítious hé retúrn'd,
To bléss the ísle which lóng his ábsence móurn'd.*

Now because *English* Verse generally takes this Turn, ignorant Persons are ready to imagine that it must be so universally, and that it is absolutely necessary to give this sort of Sound to every Line in Poesy, and to lay a Strefs upon every second Syllable; whereas there is a great deal of just Liberty and Variation, which Poesy allows in this Case, without destroying the Harmony of the Verse, and indeed it adds a Beauty and Grace to the Poetry, sometimes to indulge such a Variety, and especially in the first and second Syllables of the Line.

But for want of this Knowledge, most People affect to read Verse in a very different Manner from Prose; and they think it not sufficient to place a common Accent, but lay

lay a very hard and unnatural Stress on every other Syllable; and they seem to stop and rest on it, whether the natural Pronunciation of the Words will allow it or no. By this means they give a false and wretched Accent to many Words, and spoil good *English*, to make it sound like Verse in their Opinion. In short, they would not only read the Song, but give it a Tune too.

Let the following Instance be given, wherein one of these mistaken Readers will be guilty of this Fault in a shameful Degree.

Note, I have placed the Accents in this Example, not where they ought to lie, but where such a common Reader would place them.

*Angéls invísiblé to Sénse,
Spreáding their Pínions fór a Shiéld,
Are thé brave Souldiers bést Defénce,
When Cánnoons in long órder sháll dispénse
Terrible Slaughtér round the Fiéld.*

What an hideous Harmony doth this Stanza make on the Lips of such a Pronouncer!

The great and general *Rule* therefore of reading *English* Verse, is to pronounce every Word, and every Sentence, just as if it were Prose, observing the Stops with great Exactness, and giving each Word and Syllable its due and natural Accent; but with these two small *Allowances*, or Alterations.

I. At the end of every Line, where is no Stop, make a Stop about half so long as a
Com-

Comma, just to give Notice that the Line is ended.

II. If any Words in the Line happen to have two Sounds, chuse to give that Sound to it which most favours the Metre and the Rhyme.

To favour the Metre, is to read two Syllables distinct, or to contract them into one, according as the Metre requires; as the Word *glittering* must make three Syllables in this Line;

All glittering in Arms he stood.

But in the following Line it makes but two; as,

All glitt'ring in his Arms he stood.

The *Metre* also is favoured sometimes by placing the Accent on different Syllables in some few Words that will admit of it; as the Word *Avenue* must have the Accent on the first Syllable in this Line,

Wide avenues for cruel Death.

But in the next Line it must be accented on the second Syllable; as,

A wide Avénue to the Grave.

To favour the Rhyme, is to pronounce the last Word of the Line so as to make it chime with the Line foregoing, where the Word admits of two Pronunciations: as, *Were*

*Were I but once from Bondage free,
I'd never sell my Liberty.*

Here I must pronounce the Word *Liberty*, as if it were written with a double *ee*, *Liber-tee*, to rhyme to the Word *free*.

But if the Verse ran thus ;

*My Soul ascends above the Sky,
And triumphs in her Liberty :*

The Word *Liberty* must be founded as ending in *i*, that *Sky* may have a juster Rhyme to it.

But whether you pronounce *Liberty* as tho' it were written with *ee* or *i*, you must still pronounce that last Syllable but feebly, and not so strong as to misplace the Accent, and fix it on the last Syllable.

So in this Verse ;

*Unbind my Feet, and break my Chain,
For I shall ne'er rebel again.*

Here you must give the Diphthong *ai* its full Sound, in the Word *again* ; but it must be pronounced *agen* in the following Verse ; as,

*Put Daniel in the Lions Den,
When he's relea'sd, he'll pray aga.*

Now

Now having made these two small *Allowances*, if the Verse does not sound well and harmonious to the Ear when it is read like Prose, the Fault must be charged on the *Poet*, and not on the *Reader*; for it is certain that those Verses are not well composed, which will not be read gracefully according to the common Rules of Pronunciation.

Make an Experiment now in the Lines before-mentioned, and if you read them like *Prose*, you will find the Justness of the natural Accent is maintained in every Word, and yet the Harmony or Music of the *Verse* sufficiently secured.

*Angels invisible to Sense,
Spreading their Pinions for a Shield,
Are the brave Souldiers best Defence,
When Cannons in long order shall dispense
Terrible Slaughter round the Field.*

I might take notice here, that there are two other kinds of Metre in *English*, besides this common Sort, where the Accent is supposed to lodge on every second Syllable.

One sort of *uncommon Verse*, is when the Line contains but seven Syllables, and a pretty strong Accent lies on the first Syllable in the Line, and on the third, fifth, and seventh; as,

*Glitt'ring Stones, and golden Things,
Wealth and Honours that have Wings,*

D

Ever

*Ever flutt'ring to be gone,
 I could never call my own:
 Riches that the World bestows,
 She can take, and I can lose;
 But the Treasures that are mine,
 Lie afar beyond her Line.*

The other sort of *uncommon Verse* has a quick and hasty Sound, and must have the Accent placed on every third Syllable. Matters of Mirth and Pleasantry are the Subject of this Sort of Song; and but seldom is it used where the Sense is very solemn and serious. Take this Instance of it:

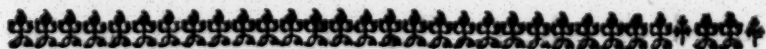
*'Tis the Vóice of the Slúggard: I beár him com-
 pláin,
 You have wák'd me too soón, I must slúmber a-
 gain.
 As the Doór on its Hínges, so he on his Béd,
 Turns bis Sídes and bis Sbóulders, and bis beávy
 Head.*

In this last Line the natural and proper Accent lies not on the Word *bis*, where the Verse seems to require it; but on the Word *beávy*: Yet it happens to have a sort of Beauty in it here, to keep the natural Accent, and thereby you shew the *Heaviness* of the *Sluggard* more emphatically, while he suffers not the Verse to run swift, and smooth, and harmonious.

Thus

Thus let the Poefy always answer for itfelf, but the Reader fhould keep true to the natural Accent. And, in general, it muft be ftill maintained that the common Rules of reading Profe, hold good in reading all thefe kinds of Poetry: Nor is the Reader obliged to know before-hand what particular kind of Verfe he is going to read, if he will but follow the common Pronunciation of the *English* Tongue; let him but humour the Senfe a little, as he ought to do in Profe, by reading fwift or flow, according as the Subject is grave or merry; and if he has acquainted himfelf a little with Verfe, and practifed the reading of it, where the Poet has performed his Part well, the Lines will yield their proper Harmony.

Thus it appears to be a much eafier matter to read Verfe well, than moft People imagine, if they would but content themfelves to pronounce it as they do common Language, without affecting to add new Muſick to the Lines, by an unnatural Turn and Tone of the Voice.



C H A P. XXI.

General Directions for Spelling and Writing true English.

ALL the Rules that can poſſibly be given, for ſpelling *English* Words a-
D 2
right,

right, can never make the Scholar perfect in this Work, without diligent Observation of every Word in the Books which he reads; and by this means alone Thousands have attained a good Degree of Skill in it: Yet considerable Assistance towards this Art may be given to Children, and those that are unlearned, by some *general Methods*, and some *particular Rules*.

The *General Directions for true Spelling*, are these :

1st Direction. Pronounce the Word plain, clear, distinct, Syllable by Syllable; give the full Sound to every Part of it, and write it according to the longest, the hardest, and hardest Sound in which the Word is ever pronounced; as *A-pron*, not *Apurn*; *Colewort*, not *Collut*, &c.

The Reason of this Rule is this: Most Words were originally pronounced as they are written; but the Pronunciation being something long and rough, difficult and uneasy, they came to be pronounced in a more short and easy way for Conversation, by the leaving out some Letters, and softning the Sound of others: So, for instance, *join* is pronounced *jine*; *Purse* is pronounced *Pus*; *balf* is pronounced *baf*; *Mar-ri-age*, *Marrage*; *Na-ti-on*, *Nashun*; *Vic-tu-als*, *Vittles*: But the way of writing these Words remains still the same.

2d General Direction. When Scholars begin to read pretty well, let the Master take their

their Books out of their Hands, after they have read their Lessons, and then ask them to spell the easier or the harder Words of it, such as he judges suitable to their Capacities, or their Improvement.

Two Scholars, when they have read their own Lessons, may ask each other to spell the Words of them, and thus improve themselves; or any two Persons of advanced Years, who are sensible of their own Defects.

3d General Direction. Let there be a *Spelling Exercise* appointed twice a Week, at least, for the whole School; and, by degrees, let the Master ask them to spell every Word in some well-collected Catalogues, and the Tables in this Book; and let them be encouraged by gaining superior Places in their Rank, as *Captain, Lieutenant, &c.* according as they spell most Words right.

Two or three Scholars may use these Tables of Words in a sort of Sport or Play, and when they ask each other to spell them, he that misses not one in ten or twenty, shall gain a Pin, or two Pins, or a Marble, or what other Toy they think proper, never exceeding the Value of a Farthing.

4th General Direction. When Scholars begin to write well, let several of them be appointed to write a Page, or a Column out of these, or any other Tables of Words, and sometimes out of the Bible, or any other Book, and well observe how every Word is

spelt: Then let the Master take all their Books and Papers away, and himself, or one of the best Scholars, read and pronounce all the Words distinctly, and let all the rest write them down, and be encouraged, or reprov-
ed, according to the Number of Faults.

Any two Persons may do this for their own Improvement: and the Reason why I give this Direction, is, because once writing a Line, impresseth it more upon the Memory than three or four Readings.

5th General Direction. Read over the Chapters of this Book, from the *third* to the *tenth*, with Diligence, and remark how the Vowels and Consonants are sounded in different sort of Words, *English* or *Foreign*; and learn to write them accordingly: Observe where they keep their proper Sound, and where they change it.

Take particular Notice also what Letters are silent, and not pronounced at all; and remember to put in those Letters in Writing, though you leave them out in Reading.

6th General Direction. In your younger Years especially, take all proper Opportunities for writing, and be careful to spell every Word true: This may be done by the Help of some small *English Dictionary*, where the Words are put down in the Order of the Alphabet; and if you doubt of the spelling of any Word, write it not without first consulting the *Dictionary*.

The best Dictionary that I know for this purpose, is entitled, *A New English Dictionary*, &c. by J. K. The Second Edition, 1713, in a small Octavo.

C H A P. XXII.

Particular Rules for Spelling and Writing true English.

A Great part of the *English* Tongue is so irregular in the Letters and Composition of it, that it would require almost as many *Rules* to spell by, as there are *Words* to be spelled: But there are several other Words that may be reduced into some Ranks and Order, and the Scholar may be assisted toward the Spelling them aright, by the Observations, and the *Rules* following:

The *certain Rules* are these:

1. *ch* at the end of a Word, after a short Vowel, always takes *t* before it, as *catch*, *fetch*, *pitch*, *botch*, *Dutch*; except some very few common Words, as *much*, *such*, *rich*, *which*.

2. A Vowel sounding long before a single Consonant, requires an *e* at the end, as *Fate*, *where*, *mine*, *Bone*, *Tune*: But very seldom after a double Consonant or a Diphthong, except after the Letters *c* soft, *g* soft, *s*, *x*, *z*,

D 4 and

and *v* Consonant, as in *Voice, Fence, range, House, rouze, carve, twelve.*

3. Where *g* has a soft Sound after a short Vowel, *d* generally must go before it; as *Badger, Hedge, Ridge, Lodge, Cudgel.*

4. Wheresoever *g* is sounded hard after a long Vowel in the end of a Word, *ue* must follow it, as *Plague, Intrigue, prorogue*; and in all foreign Words, as *Catalogue, Synagogue, &c.*

5. *gh* is written instead of *g* in *ghests, ghitar, agbast, gbastly, Ghost*; and *gu* in the Words following, *Guard, Guest, Guide, Guile, Guilt, Guinea, Guise*, and their Compounds and Derivatives, as *beguile, disguise, guilty, &c.*

6. *k* at the end of a Word after a short Vowel, always takes *c* before it, as *crack, knock, Neck, sick, Duck.*

7. Double *l* is always used at the end of Words of one Syllable after a single Vowel, as *call, full, fill, smell, roll, poll.*

8. Double *s* most usually ends a Word after a Vowel that sounds short, as *pass, Goodness, miss, tofs*: except a few common Words of one Syllable; as, *as, was, yes, is, his, this, us, thus*: except also when *s* or *es* is added to a Word, as *Horse, Horses; kifs, kisses; despise, despises; dye, dyes.*

9. A long *f* is never used at the end of a Word, nor just after a short *s*, in Writing or Printing.

10. The Sound of *us*, at the end of a Word of more than one Syllable, is written
ous,

ous, in Words purely *English*, as *righteous*, *piteous*, *cautious*, &c.

The *Observations* which cannot be reduced to any *certain Rules*, are these :

1. Observe when a single Vowel is founded, whether the Word be written with a Diphthong or no, as *Bread*, *Heart*, have a Diphthong ; but *fed*, *part*, have not.

2. Observe the Words where *ch* has the proper *English* Sound, as *Child*, *patch*, *suck* ; and where it is founded hard, and written instead of *k*, as *School*, *Stomach*, *Character*, &c. or where it is founded like *sh*, as in *French* Words, *Chaise*, *Machine*, *Chagrine*, &c.

3. Observe where *sc* is written instead of *c* soft, or *s* ; as *Science*, *Disciple*, *scent*, *ascent*, *Conscience*, &c.

4. Observe where *ph* is written instead of *f* ; as *Phyick*, *Philosophy*, *Triumph*, *Camphire*, &c.

5. Observe where *que* is written instead of *k*, as *oblique*, *antique*, *Masque*, &c.

6. Observe where *rh* is written for *r*, as *Rheum*, *Rhetorick*, *Myrrh*, *Catarrh*, &c.

7. Observe how the Sound of *shi*, before a Vowel, is written ; whether with *ci*, as *vicious* ; or *sci*, as *Omniscient* ; or *shi*, as *Fashion* ; or *si*, as *Vision* ; or *ssi*, as *Passion* ; or *ti*, as *Condition*. But remember where that *sh* sounds hard like *zh*, 'tis always written with a single *s*, as *Vision*, *Decision*, *Occasion*, *Confusion*.

8. Observe where *y* is written for *i*, as *Presbyter*, *Synagogue*, *Rhyme*, *Type*, *Myrtle*, *Phyſick*, and many others.

9. Observe where *x* is ſounded before *ion*, moſt times *ſt* muſt be written, as *Affliction*, *Deſtruction*; but not always, as *Crucifixion*, *Complexion*, and *Reflexion*, which is ſometimes ſpelled *Reſlection*.

10. Observe, in the laſt place, that Compound and Derivative Words are generally ſpelled as their Primitives are, as *guile*, *beguiles*; *knock*, *knocked*; *catch*, *catcher*; *rich*, *richer*; *call*, *calling*.

The chief Exception is in the Final *e*, (*viz.*) if the firſt, or the primitive Word in a Compound or a Derivative end in *e*, that *e* is often left out; as *take*, *taking*; *write*, *writing*; *House*, *Household*; *Horse*, *Horſman*: But ſometimes it muſt be written, as *where*, *whereof*; *here*, *herein*; *Peace*, *peaceable*: which no Rules can ſo well determine, as a general Acquaintance with the *Engliſh* Tongue.

Note alſo, that if the primitive Word end in *y*, it may be moſt times changed into *i*, as in *marry*, *Marriage*; *married*, or *married*; but not in *marrying*, where *i* follows it.

To provoke all my Readers to obſerve theſe Directions, let them know, that 'tis for want of Skill in this Art of Spelling, that ſo many Women in our Age are aſhamed to write, and thus forget the Art of Writing itſelf for want of Practice: and if ſeveral Men,
 whoſe

whose Business constrains them to write frequently, could but know the ridiculous Faults of their own Spelling, they would be ashamed to be so exposed. Diligent Attendance to these Directions, and due Care in younger Years, would prevent these Inconveniences.



C H A P. XXIII.

Observations concerning the various Ways of Spelling the same Word.

THOUGH far the greatest Part of *English* Words are spelled but one way, yet there are some that seem to admit of two Manners of Spelling; for which these following Rules may be given for our Observation.

1. *ee* is sometimes written for *ie*, in the middle of a Word, as *Niece*, *Neece*; *Piece*, *Peece*; *Belief*, *Beleef*; *Thieves*, *Theeves*.

2. *in* is changed for *en*, at the beginning of a Word, as *ingage*, *engage*; *inquire*, *enquire*; *indanger*, *endanger*; *indure*, *endure*; *intangle*, *entangle*.

3. *im* is also changed for *em*, as *imploy*, *employ*; *imbattle*, *embattle*; *imbezzle*, *embezzle*; *imbarque*, *embarque*.

4. *k* may be left out after *c*, in Words borrowed from the *Latin*, as *Publick*, *Public*; *Musick*, *Music*; *Logick*, *Logic*; *Pedantick*, *Pedantic*.

5. *el* is sometimes written for *le*, at the end of some Words, as *Cattle*, *Cattel*; *Battle*, *Battel*.

6. *oa* is turned sometimes into long *o*, and *e* final, as *Coal*, *Cole*; *Cloak*, *Cloke*; *Smoak*, *Smoke*; *groan*, *grone*; *Sboar*, *Shore*.

7. *or* is often written where *our* was wont to be written, as *Labour*, *Labor*; *Honour*, *Honor*; *Favour*, *Favor*; *Conquerour*, *Conqueror*.

8. Among other Letters which are now-a-days omitted by some Writers, *p* between *m* and *t* is often left out; as *Presumption*, *Presumption*; *Attempt*, *Attemt*: so in *Assumption*, *Contempt*, *Contemptuous*, *Temptation*, &c.

9. *Pb* is changed into *f* many times, as *Pbanfy*, *Pbanatic*, *Pbantastic*, *Phantom*, *Pbrenzy*, *Pblegm*, *Sulphur*, *prophane*; for which are written *Fancy*, *Fanatic*, &c.

10. *que* is changed into *k*, or *ke*; as *Barque*, *Traffique*, *Masque*, *Flasque*, *Relique*, *Cbecquer*, *Casquet*, *Musquet*, are often written *Bark*, *Traffick*, &c.

11. *re* or *er* are written indifferently in these Words; *Theatre*, or *Theater*: so *Metre*, *Meter*; *Centre*, *Center*; *Sepulchre*, *Sepulcher*.

12. *s* is turned sometimes into *z*, in such Words as *Rasor*, *Scissors*, *Brasier*, *Losenge*, *Exercise*, *cbastise*, *devise*, *Enterprise*; which may be written *Razor*, *Scizars*, *Exercize*, *Enterprize*, &c.

There

There are also many other Words where *c* is made frequently to supply the Place of *s*; but 'tis by no means proper, though 'tis very common; as in *dispence*, *Suspence*, *Sence*, *Recompence*, *Pretence*, &c. all which Words ought to end in *se*, as *dispense*, *suspense*, *Sense*, &c.

13. *ti*, or *ci*, are written in these Words, *antient*, *vitious*, *gratious*, *pretious*, *spatious*, &c. as *ancient*, *vicious*, &c.

14. *ugh* may be left out in *though*, *tho'*; *tbrough*, *thro'*; and in *thought*, *brought*, &c. with an *Apostrophe* in the room of them, as *tho't*, *bro't*, &c.

15. *ugh* is sometimes changed for *w*, as in *Yew*, *Plow*, *Bow*, *thorow*, *enow*; for *Yeugh*, *Plough*, *Bough*, *thorough*, *enough*.

Upon the Word *enough* there is this Observation made, that, when it signifies a *sufficient Quantity*, 'tis written always with *ugh*, and pronounced *enuff*: as, *There is Wine enough*. But when it signifies a *sufficient Number*, 'tis oftentimes both pronounced and written *enow*; as, *There are Bottles enow*.

16. *ul*, or *wl*, is turned into *ll* in these Words, *rowl*, *roll*; *powl*, *poll*; *scrowl*, *scroll*; *controul*, *controll*.

17. Many Words are written with *u* after a Vowel, which used to be written with *w* heretofore, as *Noun*, *Nown*; *Ground*, *Grownd*; *sour*, *sowr*; *caul*, *cawl*; *lour*, *lowr*.

18. Words whose Sounds end in *i*, were once written with *ie*, now with *y*, as *flie*, fly; *bloodie*, bloody; *Victorie*, Victory: some are written either with *ie*, or *ye*, as *die*, dye; *lie*, lye; *tie*, tye: others only with *y*, as *my*, *thy*, *by*: others chiefly with *ye*, as *Rye*, *Pye*; as Custom pleases.

19. It may be observed in general, that *i* and *y* are written for one another indifferently in many Words, as *Lion*, Lyon; *Tiger*, Tyger; *Praise*, Prayse; *Toil*, Toyl; *said*, sayd; *paid*, payd.

20. Some Words are written either with a double or a single Consonant in the middle, as well as in the end; as *Aray*, Array; *O-range*, Orrange; *Forage*, Forrage; *later*, latter; *Mat*, Matt; *rot*, rott; *scof*, scoff; *Sum*, Summ: and Words of several Syllables ending in *l*; as *hopefull*, hopeful; *speciall*, special; *naturall*, natural.

I dare not pretend to maintain that both these Ways of Spelling the same Words in this Chapter, are learnedly right, and critically true: Nor do I write now for Scholars and Criticks; but many of the Learned have been wisely negligent in these lesser Matters, and not wasted their Time in long and deep Researches after an *e*, or an *i*, an *s*, or a *z*: and they have taken the liberty to spell these Words different Ways; and many times, in imitation of the *French*; have left out useless Letters by way of Refinement: I confess the Derivation of those Words is hereby lost. But
after

after all, *Custom*, which will be the Standard of Language, has rendered both these Methods of Spelling tolerable, at least to the Unlearned.

For the Words which are not reduced to any of these Rules, see the sixth Table.

There are also several *English* Proper Names which Men spell different Ways; as *Elisabeth*, or *Elizabeth*; *Esther*, or *Hester*; *Nathanael*, or *Nathaniel*; *Humfry*, or *Humphrey*; *Anthony*, or *Antony*; *Gaspar*, or *Jaspar*, *Hierom*, or *Jerom*, *Giles*, or *Gyles*, *Katherine*, or *Catherine*; *Britain*, or *Brittain*. But I shall not make a distinct Table of them here; Observation will sufficiently teach them.

I shall conclude this Chapter with one Remark, (*viz.*) That in old Writings, and in Books printed long ago, you find many needless Letters used in spelling several Words, which are left out in modern Books and Writings; as for instance, the Words which we write *Son*, *Gun*, *Sap*, *press*, *Goodness*, *tho'*, *Body*, *doth*, *dost*, &c. were once written *Sonne*, *Gunne*, *Sappe*, *presse*, *Goodnesse*, *though*, *Boddy* or *Boddie*, *doeth*, *doest*; and a thousand other Instances there are of the like kind, wherein modern Writers have shortened the manner of Spelling, by leaving out such Letters as are not pronounced.

C H A P. XXIV.

Catalogues of Words pronounced or written in such a Way as cannot be reduced to Rules, &c.

IN learning to read and write *English*, we shall find several Words, whose Accent, Pronunciation, and Spelling, are not easy to be brought under any certain Rules; and these can only be learnt by long Observation, or by *Tables* or *Catalogues* drawn up for this End.

There are several other Things also that relate to Reading and Writing, which cannot well be taught otherwise than by *Tables*; such are *Abbreviations* and *Contractions* in Writing and in Speaking, whereby two or three Letters are made to signify one or two Words, or more, as A. M. or M. A. *Master of Arts*. So *Numbers*, as one, two, three, &c. which are marked with Letters, as I, II, III, &c. or with particular *Characters*, as 1, 2, 3, &c. Various other *Letters* and *Marks* also are used to signify whole Words, as l. for *Pounds*; oz. for *Ounces*; &, or &sup, for *and*; which may be learnt by the following *Tables*.

TABLE

T A B L E I.

A Table of Words accented on different Syllables, according to the Custom of the Speaker, even when they are used to signify the same Thing.

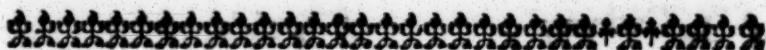
A'cademy
A'cceptable
A'dmirable
Advértisement
A'ttribute
A'venue
Cónfessor
Cóntemptible
Cóntrary
Cóntribute
Cónverse
Cónversant
Córollary
Córrosive
Córruptible
Concúpiscence
Délectable
Dístribute
Gázette
Oéconomy
Réfractory
Súccessor
Tóward
U'tensil

A.cádemý
Accéptable
Admírablé
Advértísement
Attríbuté
Avénue
Conféssor
Contémptible
Contráry
Contribúte
Convérse
Convérfant
Coróllary
Corrófive
Corrúptible
Concupíscence
Deléctable
Dístríbuté
Gazétte
Oeconómý
Refráctory
Succéssor
Towárd
Uténfil

With some others.

Note,

Note, I do not suppose both these Ways of Pronunciation to be equally proper; but both are used, and that among Persons of Education and Learning in different Parts of the Nation; and Custom is the great Rule of Pronouncing; as well as of Spelling, so that every one should usually speak according to Custom.



T A B L E II.

A Table of Words which are accented on the first Syllable when they signify the Name of a Thing; but on the latter Syllable, when they signify an Action. The first is a Noun, the second a Verb.

Nouns.

TO be A'bsent
 An A'ccent
 An A'ttribute
 A Cément
 A Cólléct
 A Cómound
 A Cónduct
 The Cónfines
 A Cónflict
 A Cóncert
 A Cónfort
 A Cóntest
 A Cóntract
 A Cónvert

Verbs.

TO absént
 To accént
 To attribúte
 To cemént
 To colléct
 To compóund
 To condúct
 To confíne
 To confliét
 To concért
 To consórt
 To contést
 To contráct
 To convért

A Dé-

A D��fert	To d��fert
A F��rment	To ferm��nt
Fr��quent	To frequ��nt
I��ncense	To inc��nse
An O��ject	To obj��ct
An O��verthrow	To overthr��w
A Pr��mise	To prem��se
A Pr��sent	To pr��s��nt
A Pr��ject.	To proj��ct
A R��bel	To reb��l
A R��cord	To rec��rd
R��fuse	To ref��use
A S��bject	To subj��ct
A T��rment	To torm��nt
An U��nite.	To un��ite

Note here, That Names derived from these Verbs, are accented as the Verbs are, as, to ferm  nt ferm  nting; to coll  ct, a Coll  ctor; to obj  ct, an Objection, &c.



TABLE III.

A Table of other Words pronounced different Ways, when they are used in different Senses.

A N Abuse, or In-	To abuse, or do In-
jury;	jury.
Born, or carried;	Born, or brought forth.
A Bow to shoot;	To bow, or bend.
Can't for cannot;	Cant, unintelligible
	Talk.

Close,

Close, or near ;	To Close, or <i>Shut</i> , or <i>End</i> .
To conjure as <i>Witches</i> do ;	To conjure, make one <i>swear</i> .
Crowd, a <i>Throng</i> ;	Crow'd, or <i>did crow</i> .
Human, like a <i>Man</i> ;	Humáne, or <i>kind</i> .
Gállant, <i>brave</i> ;	A Gallánt, a <i>Courtier</i> , or <i>Suiter</i> .
Job, a <i>Name</i> ;	A Job of <i>Work</i> .
Lead, a <i>Metal</i> ;	To lead, or <i>guide</i> .
A Minute, part of an <i>Hour</i> ;	Minúte, or <i>small</i>
Muse, to <i>meditate</i> ;	Muse, or <i>Song</i> .
Précedent, going be- <i>fore</i> ;	A Précedent, or a <i>Pattern</i> .
To Read a <i>Book</i> ;	I have read.
Sow, a <i>female Hog</i> ;	To sow, <i>Seed or Corn</i> .
To tear in <i>Pieces</i> ;	A Tear in <i>weeping</i> .
Use, or <i>Interest</i> ;	To use, or <i>employ</i> .
Won't, <i>will not</i> ;	Wont, or <i>Custom</i> .

Note, The Words *Hast*, *Past*, *Bath*, *Breath*, *Cloth*, and such others, when they are pronounced long, should have the *e final* added to the End : as *Haste*, *Paste*, *Bathe*, *Breathe*, *Clotbe* : and therefore they are not to be spelled the same way.

T A B L E

T A B L E. IV.

A Table of Words, the same or nearly alike in Sound, but different in Signification and in Spelling.

A Bel, Cain's Brother	Alter, to change
Able, powerful	Ant, a Pismire
Accedence, a Book	Aunt, Uncle's Wife
Accidents, Chances	Are, be
Account, Esteem	Air, we breathe
Accompt, Reckoning	E'er, ever
Achor, a Valley	Heir, eldest Son
Acorn, of an Oak	Errand, } a Message
Acre, of Land	Arrand, }
Advice, Counsel	Arrant, notorious
Advise, to counsel	Arras, Hangings
Ale, Malt-Liquor	Harrafs, to trouble
Ail, to trouble	Ascent, going up
All, every one	Assent, Agreement
Awl, to bore Holes	Assistance, Help
Alehoof, an Herb	Assistants, Helpers
Aloof, at a distance	Augur, a Soothsayer
Allay, to diminish	Augre, for Carpenters
Alloy, of Metal	Axe, to cut Wood
Alley, a narrow Passage	Acts, Deeds
Ally, Confederate	Bacon, Hog's Flesh
Allow'd, granted	Baken, baked
Aloud, with a Noise	Beacon, to give notice of Enemies
Altar, for Sacrifice	Beckon, to wink
	Bail, a Surety

Bale,

Bale, <i>of Cloth or Silk</i>	Boor, <i>a Country-Fellow</i>
Bald, <i>without Hair</i>	Bore, <i>to make a Hole</i>
Bawl'd, <i>cry'd out</i>	Bolt, <i>the Door</i>
Ball, <i>any round thing</i>	Boult, <i>Meal</i>
Bawl, <i>to cry aloud</i>	Bow, <i>to bend</i>
Barbara, <i>a Woman</i>	Bough, <i>a Branch</i>
Barbary, <i>a Country</i>	Boy, <i>a Lad</i>
Barberry, <i>a Fruit</i>	Buoy, Bwoy, <i>to bear up</i>
Bark, <i>of a Tree,</i>	Bread, <i>to eat</i>
Barque, <i>a Ship</i>	Bred, <i>brought up</i>
Beau, <i>a Fop</i>	Breeches, <i>to wear</i>
Bow, <i>to shoot</i>	Breaches, <i>broken Places</i>
Bear, <i>a Burden</i>	Bruit, <i>a Report</i>
Bare, <i>did Bear</i>	Brute, <i>a Beast</i>
Bare, <i>naked</i>	Burrow, <i>a Hole in the</i> <i>Earth</i>
Bass, <i>part of Musick</i>	Borough, <i>a Corporation</i>
Base, <i>mean</i>	By, <i>near</i>
Baiz, <i>Cloth</i>	Buy, <i>for Money</i>
Bays, <i>Bay-Trees</i>	Brews, <i>he breweth</i>
Be, <i>are</i>	Bruise, <i>to break</i>
Bee, <i>with Honey</i>	Cain, <i>Adam's Son</i>
Beer, <i>to drink</i>	Cane, <i>a Shrub</i>
Bier, <i>to carry the Dead</i>	Call, <i>by Name</i>
Bel, <i>an Idol</i>	Cawl, Caul, <i>over the</i> <i>Bowels</i>
Bell, <i>to ring</i>	Cannon, <i>a great Gun</i>
Berry, <i>a small Fruit</i>	Canon, <i>a Rule</i>
Bury, <i>a Corpse</i>	Capital, <i>chief</i>
Blew, <i>did blow</i>	Capitol, <i>a Tower in</i> <i>Rome</i>
Blue, <i>a Colour</i>	Career, <i>full Speed</i>
Board, <i>Plank</i>	Carrier, <i>that carrieth</i> <i>Cellar,</i>
Bor'd, <i>a Hole</i>	
Boar, <i>a Beast</i>	

Cellar, <i>under Ground</i>	Courant, <i>a Messenger</i>
Seller, <i>that selleth</i>	Current, <i>passable</i>
Censer, <i>for Incense</i>	Currants, <i>Corinths,</i>
Censor, <i>a Reformer</i>	<i>Fruit</i>
Censure, <i>Judgment</i>	Creek, <i>of the Sea</i>
Centuary, <i>an Herb</i>	Crick, <i>in the Neck</i>
Century, <i>100 Years</i>	Cousin, <i>near Relation</i>
Centry, <i>a Guard</i>	Cozen, <i>to cheat</i>
Chair, <i>to sit in</i>	Cymbal, <i>an Instrument</i>
Chare, <i>a Job of Work</i>	Symbol, <i>a Mark</i>
Choler, <i>Rage</i>	Cypress, <i>a Tree</i>
Collar, <i>for the Neck</i>	Cyprus, <i>an Island</i>
Cornhill, <i>in London</i>	Cruse, <i>a little Vessel</i>
Cornwall, <i>a County</i>	Cruise, <i>sail near the</i>
Cieling, <i>of a Room</i>	<i>Shore</i>
Sealing, <i>setting a Seal</i>	Cygnet, <i>a young Swan</i>
Cittern, <i>an Instrument</i>	Signet, <i>a Seal</i>
Citron, <i>a Fruit</i>	Deign, <i>to vouchsafe</i>
Claufe, <i>of a Sentence</i>	Dane, <i>of Denmark</i>
Claws, <i>of a Bird or</i>	Dam, <i>to stop</i>
<i>Beast</i>	Damn, <i>to condemn</i>
Coarse, <i>not fine</i>	Dear, <i>of great Value</i>
Course, <i>Race, or Way</i>	Deer, <i>in a Park</i>
Coat, <i>a Garment</i>	Decent, <i>becoming</i>
Cote, <i>a Cottage</i>	Descent, <i>going down</i>
Comet, <i>a blazing Star</i>	Deep, <i>low in the Earth</i>
Commit, <i>to do</i>	Diepe, <i>a Town in</i>
Common, <i>public</i>	<i>France</i>
Commune, <i>to converse</i>	Defer, <i>to put off</i>
Council, <i>an Assembly</i>	Differ, <i>to disagree</i>
Counsel, <i>Advice</i>	Desert, <i>Merit</i>
Cou'd, <i>was able</i>	Desart, <i>or Desert, a</i>
Cud, <i>of Cattle</i>	<i>Wilderness</i>

Dew,

Dew, from Heaven	Exercise, Labour
Due, a Debt	Exorcise, to conjure
Do, to make	Fain, desirous
Doe, a Female Deer	Feign, to dissemble
Dough, Paste or Leaven	Faint, weary
Done, acted	Feint, a Pretence
Dun, a Colour	Fair, comely
Devices, Invention	Fare, a customary Price
Devizes, in Wiltshire	Feed, to eat
Doer, that doth	Fee'd, rewarded
Door, of an House	Fellon, a Whitlow
Dragon, a Beast	Felon, a Criminal
Dragoon, a Soldier	File, a Smith's Tool
Draught, of Drink	Foil, to overcome
Drought, Driness	Fillip, or Fillop, with the Finger
Ear, for Hearing	Philip, a Man's Name
E'er, ever	Fir, Wood
Year, twelve Months	Furr, of a Skin
Early, betimes	Floor, Ground
Yearly, every Year	Flour, for Bread
Earth, the Ground	Flower, of the Field
Hearth, of a Chimney	Forth, abroad
Easter, a Feast	Fourth, in Number
Esther, the Queen	Foul, nasty
Eaten, devour'd	Fowl, a Bird
Eton, a Town's Name	Fourm, to sit on
Eminent, famous	Form, Shape,
Imminent, over head	Francis, a Man's Name
Enter, go in	Frances, a Woman
Interr, to bury	Frays, Quarrels
Envy, Hatred	Froise, fry'd Meat
Envoy, a Messenger	Gall,

Gall, <i>bitter Substance</i>	Herd, <i>of Cattle</i>
Gaul, <i>a Frenchman</i>	Heard, <i>did bear</i>
Genteel, <i>Graceful</i>	Hard, <i>difficult</i>
Gentile, <i>Heathen</i>	Here, <i>in this Place</i>
Gentle, <i>quiet</i>	Hear, <i>to hearken</i>
Gesture, <i>Carriage</i>	Hie, <i>make haste</i>
Jester, <i>a merry Fellow</i>	High, <i>lofty</i>
Gilt, <i>with Gold</i>	Hoy, <i>a sort of Ship</i>
Guilt, <i>of Sin</i>	Him, <i>that Man</i>
Glutinous, <i>sticking</i>	Hymn, <i>a Song</i>
Gluttonous, <i>Greedy</i>	Hire, <i>Wages</i>
Grate, <i>of Iron</i>	Higher, <i>more high</i>
Great, <i>large</i>	His, <i>of him</i>
Grater, <i>for the Nut-</i> <i>meg</i>	Hiss, <i>like a Snake</i>
Greater, <i>larger</i>	Hoar, <i>Frost</i>
Greave, <i>a Boot</i>	Whore, <i>a lew'd Woman</i>
Grave, <i>solemn</i>	Hole, <i>Hollowness</i>
Groan, <i>to sigh aloud</i>	Whole, <i>perfect</i>
Grown, <i>increased</i>	Holloo, <i>or ho! ho! to</i> <i>call</i>
Grot, <i>a Cave</i>	Hallow, <i>to make holy</i>
Groat, <i>four Pence</i>	Hollow, <i>not solid</i>
Hail, <i>to salute</i>	Holy, <i>pious</i>
Hale, <i>to draw along</i>	Wholly, <i>entirely</i>
Hare, <i>a Beast</i>	Home, <i>House</i>
Hair, <i>of the Head</i>	Whom? <i>what Man?</i>
Heir, <i>eldest Son</i>	Holm, <i>Holly</i>
Harsh, <i>cruel</i>	Hoop, <i>for a Barrel</i>
Hash, <i>to mince Meat</i>	Whoop, <i>to cry out</i>
Hart, <i>a Beast</i>	Hue, <i>Colour</i>
Heart, <i>the Seat of Life</i>	Hew, <i>to Cut</i>
Haven, <i>a Harbour</i>	Hugh, <i>a Man's Name</i>
Heaven, <i>on high</i>	I, <i>my self</i>
	E
	Eye,

Eye, to see with	Lain, or Layn, did lie
Idle, lazy	Lane, a narrow Pas- sage
Idol, an Image	Latin, old Roman
I'll, I will	Latten, Tin
Ile, in the Church	Lattice, of a Window
Isle, an Island	Lettice, a Woman's Name
Oil, of Olives	Lettuce, an Herb
Imploy, work	Lease, of a House
Imply, to signify	Leash, three
In, within	Lees, Dregs of Wine
Inn, for Travellers	Leopard, a Beast
Incite, to stir up	Leper, one leprous
Insight, Knowledge	Leaper, that leapeth
Ingenious, of sharp Parts	Lessen, to make less
Ingenuous, candid	Lesson, a Reading
Joyst, a Beam	Left, for fear
Joyce, a Man's Name	Least, smallest
Ketch, a Ship	Liquorish, dainty
Catch, to lay hold	Liquorice, a sweet Root
Kill, to murder	Lier, in wait
Kiln, for Bricks	Lyer, a Teller of Lies
Kind, good-natur'd	Limb, a Member
Coin'd, as Money	Limn, to paint
Kiss, to salute	Loath, abhor
Cis, Saul's Father	Loth, unwilling
Knave, dishonest	Line, Length
Nave, of a Cart Wheel	Loyn, of Veal
Knight, by Honour	Lo, behold
Night, the Evening	Low, humble
Lade, the Water	Lose, to suffer Loss
Laid, or Layd, placed	Loose,

Loose, *slack*
 Lower, *to let down*
 Lowr, *to frown*
 Made, *finish'd*
 Maid, *a young Wo-*
 man
 Main, *the chief*
 Mane, *of a Beast*
 Male, *not Female*
 Mail, *Armour*
 Manner, *Custom*
 Manor, *a Lordship*
 Marsh, *watry Ground*
 Mesh, or Mash, *the*
 Hole of a Net
 Mayor, *of a Town*
 Mare, *Female Horse*
 Mead, *a Meadow*
 Mede, *one of Media*
 Mean, *of little Value*
 Mein, or Mien, *As-*
 pect
 Meat, *to eat*
 Meet, *fit*
 Meet, *come together*
 Mete, *to measure*
 Message, *Business*
 Messuage, *a House*
 Mews, *for Hawks*
 Muse, *to meditate*
 Mile, *by Measure*
 Moil, *to labour*
 Mite, *small Money*

Might, *Strength*
 Moat, *a Ditch*
 Mote, *in the Eye*
 More, *in Quantity*
 Mower, *that mows*
 Moor, or Marsh,
 Naught, *bad*
 Nought, *nothing*
 Nay, *not*
 Neigh, *as a Horse*
 Near, or neer, *nigh*
 Ne'er, or ne're, *never*
 Neither, *none of the*
 two
 Neather, *lower*
 No, *denying*
 Know, *understand*
 New, *not old*
 Knew, *understood*
 None, *not one*
 Known, *understood*
 Neal, *harden Glass*
 Kneel, *bend the Knee*
 Nap, *sleep*
 Knap, *of Cloth*
 Nit, *young Louse*
 Knit, *make Hose*
 Nag, *a Horse*
 Knag, *a Knot*
 Nell, *Elenor*
 Knell, *for Funeral*
 Not, *denying*
 Knot, *to untie*

Ore, of Gold
 Oar, of a Boat
 O'er, over
 Of, belonging to
 Off, at a Distance
 O, as O brave
 Oh ! alas
 Owe, to be indebted
 One, in Number
 Won, at play
 Own, to acknowledge
 Order, Rank
 Ordure, Dung
 Our, of us
 Hour, sixty Minutes
 Palate, in the Mouth
 Pallet, a little Bed
 Pale, a Colour
 Pail, a Vessel
 Pall, a funeral Cloth
 Paul, a Man's Name
 Pain, or Grief
 Pane, of Glass
 Parson, of a Parish
 Person, some Body
 Peal, upon the Bells
 Peel, the Outside
 Pear, a Fruit
 Pair, a Couple
 Pare, to cut
 Peter, a Man's Name
 Petre, Salt
 Pick, to chuse

Pique, a Quarrel
 Pint, half a Quart
 Point, a Stop
 Place, of abode
 Plaife, a Fish
 Plait, the Hair
 Plate, of Metal
 Plumb, the Fruit
 Plum, a leaden
 Weight
 Pole, a long Stick
 Poll, Neck
 Porcelain, or Porcel-
 lane, a sort of Chi-
 na Ware
 Purslain, an Herb
 Pour, as Water
 Power, Might
 Practice, Exercise
 Practise, to exercise
 Pray, to beseech
 Prey, a Booty
 Presence, being here
 Presents, Gifts
 Princes, Kings Sons
 Princess, the King's
 Daughter
 Principal, chief
 Principle, the first Rule
 Profit, Advantage
 Prophet, a Foreteller
 Prophecy, foretelling
 Prophesy, to foretel
 Quire,

Quire, of Paper	Rie, sort of Corn
Choir, of Singers	Rye, in <i>Sussex</i>
Quarré, of Glass	Wry, crooked
Quarry, of Marble	Ring, the Bells
Rack, to torment	Wring, the Hands
Wreck, of a Ship	Rite, a Ceremony
Rain, Water	Right, just and true
Reign, rule as King	Wright, a Workman
Rein, of a Bridle	Write, with a Pen
Raisin, dry'd Grape	Rode, did ride
Reason, Argument	Road, the Highway
Raise, to set up	Row'd, did row
Rays, Sun-beams	Roe, a kind of Deer
Race, to run	Row, a Rank
Raise, to blot out	Rome, a City
Raze, to demolish	Rheum, Humour
Red, a Colour	Room, part of a House
Read, did read	Rote, by Custom
Reddish, somewhat red	Wrote, did write
Rhadish, a Root	Wrought, work'd
Reed, a Shrub	Rough, not smooth
Read, in a Book	Ruff, a Band
Relick, a Remainder	Roof, Top of a House
Relict, a Widow	Sail, of a Ship
Rere, the Back-part	Sale, bargaining
Rear, to erect	Saver, that saveth
Rest, Quiet	Savour, a Smell
Wrest, to turn or twist	Sea, Water
Rhyme, or Rhythm,	Say, speak
in Verse	Seem, appear
Rime, a freezing Mist	Seam, that is sown
Rice, a sort of Corn	Scene, of the Stage
Rise, Advancement	Seen, beheld

Seas, great Waters
 Seize, to lay bold
 Cease, to leave off
 Sent, did send
 Scent, a Smell
 Shew, to make appear
 Shoe, for the Foot
 Ship, for sailing
 Sheep, a Beast
 Shoar, a Prop
 Shore, the Sea-Coast
 Shown, did shew
 Shone, did shine
 Shread, to mince
 Shred, minced
 Spred, from Spread,
 &c.

Sign, a Token
 Sine, in Geometry
 Site, Situation
 Cite, to summon
 Sight, seeing
 Sink, to go down
 Cinque, five
 Slight, to despise
 Sleight, Dexterity
 Sloe, a sour Fruit
 Slow, not quick
 Slough, a miry Place
 Soal, of a Shoe
 Soul, of a Man
 Sole, a Fish
 Some, a Part

Sum, the Whole
 Son, a Man Child
 Sun, the heavenly
 Light
 Soon, quickly
 Swoon, to faint
 Sword, a Weapon
 Soar'd, did soar
 Sore, an Ulcer
 Soar, to mount up-
 wards
 Stare, to look earnestly
 Stair, a Step
 Stear, a young Bullock
 Steer, to guide a Ship
 Stead, Place
 Steed, a Horse
 Stile, for Passage
 Style, of Writing
 Stood, did stand
 Stud, an Embossment
 Succour, Help
 Sucker, a young Twig
 Sue, to make Suit
 Sew, with a Needle
 Swoon, to faint
 Sound, Noise
 Tail, the End
 Tale, a Story
 Tare, Weight allow'd
 Tear, to rend in Pieces
 Tare, did tear
 Than, in comparing
 Then,

Then, <i>at that Time</i>	Vein, <i>for the Blood</i>
There, <i>in that Place</i>	Valley, <i>a Dale</i>
Their, <i>of them</i>	Value, <i>Worth</i>
Through, <i>thorow</i>	Volley, <i>of Shot</i>
Throw, <i>to cast</i>	Vassal, <i>a Slave</i>
Throne, <i>a Seat of State</i>	Vessel, <i>for Liquor</i>
Thrown, <i>cast</i>	Vial, <i>or Phial, a Glass</i>
Tide, <i>Flux of the Sea</i>	Viol, <i>for Musick</i>
Ty'd, <i>made fast</i>	Vice, <i>ill Habit</i>
Tile, <i>for covering</i>	Vise, <i>a Skrew</i>
Toil, <i>to take Pains</i>	Ure, <i>Practice</i>
Time, <i>as Day or Hour</i>	Ewer, <i>a Bason</i>
Thyme, <i>a sweet Herb</i>	Your, <i>of you</i>
To, <i>unto</i>	Use, <i>to be wont</i>
Toe, <i>of the Foot</i>	Ews, <i>Sheep</i>
Tow, <i>to draw along</i>	Wade, <i>to go in Water</i>
Too, <i>likewise</i>	Weigh'd, <i>in the Balance</i>
Two, <i>a Couple</i>	Wail, <i>to lament</i>
Told, <i>as a Tale</i>	Whale, <i>a Sea Fish</i>
Toll'd, <i>as a Bell</i>	Wale, <i>a Mark of a Whip</i>
Tongs, <i>for the Fire</i>	Wane, <i>to decrease</i>
Tongues, <i>Languages</i>	Wain, <i>a Waggon</i>
Towr, <i>to fly up</i>	Wean, <i>a Child</i>
Tower, <i>of Defence</i>	Wait, <i>to look for</i>
Tulip, <i>a Flower</i>	Weight, <i>Heaviness</i>
Julip, Julap, <i>a Cordial</i>	Ware, <i>Merchandize</i>
Veil, <i>a Covering</i>	Wear, <i>to put on Clothes</i>
Vale, <i>a Valley</i>	Were, <i>was</i>
Vain, <i>useless</i>	Waft, <i>to spend</i>
Vane, <i>to shew the Wind</i>	Waft, <i>wert</i>

Way, <i>to walk in</i>	White, <i>of Colour</i>
Weigh, <i>to poize</i>	Which, <i>who or what</i>
Wey, <i>forty Busbels</i>	Witch, <i>that conjures</i>
Weal, <i>Good</i>	Wist, <i>knew</i>
Wheal, <i>a Pimple</i>	Whist, <i>Silence</i>
Wen, <i>a Swelling</i>	Woe, <i>Misery</i>
When, <i>at what Time</i>	Who, <i>which</i>
Wet, <i>watry,</i>	Won, <i>did win</i>
Whet, <i>to sharpen</i>	One, <i>in Number</i>
What, <i>which</i>	Wood, <i>of Trees</i>
Wat, <i>Walter</i>	Wou'd, <i>would</i>
While, <i>in the mean</i> <i>Time</i>	Yarn, <i>Woolen</i>
Wile, <i>a Trick</i>	Earn, <i>to get</i>
Whore, <i>a lewd Wo-</i> <i>man</i>	Yern, <i>to compassionate</i>
Woer, <i>a Suiter</i>	Ye, <i>yourselves</i>
Hoar, <i>Frost</i>	Yea, <i>yes</i>
Wight, <i>an Island</i>	Yew, <i>a Tree</i>
	Ewe, <i>a Sheep</i>
	You, <i>yourself</i>

This Fourth Table, as well as the Fifth, are borrowed chiefly from Mr. Dyche, who has well distinguish'd those Words in their *Spelling*, which are distinguish'd, or different in their *Signification*. Though the Criticks will complain this is not always the truest *Spelling*, yet I think this Way has a great Advantage to prevent one Word being mistaken for another; which is a Thing of great Moment in Writing.

TABLE

T A B L E V.

*A Table of Words different in Signification by
the Addition of e Final*

B AD, <i>naught</i>	Cure, <i>to heal</i>
Bade, <i>commanded</i>	Dam, <i>to stop Water</i>
Ban, <i>a Curse</i>	Dame, <i>a Lady</i>
Bane, <i>Ruin</i>	Demur, <i>to delay</i>
Bar, <i>a Hindrance</i>	Demure, <i>modest</i>
Bare, <i>naked</i>	Din, <i>Noise</i>
Bath, <i>a Washing-place</i>	Dine, <i>eat a Dinner</i>
Bathe, <i>to wash</i>	Divers, <i>many</i>
Bit, <i>small Piece</i>	Diverse, <i>different</i>
Bite, <i>with the Teeth</i>	Fat, <i>not lean</i>
Breath, <i>Air</i>	Fate, <i>Destiny</i>
Breathe, <i>to take Air</i>	Fan, <i>to blow</i>
Cag, <i>of Liquor</i>	Fane, <i>Weather-cock</i>
Cage, <i>for Birds</i>	Far, <i>at a Distance</i>
Can, <i>to be able</i>	Fare, <i>Entertainment</i>
Cane, <i>a Staff</i>	Fin, <i>of a Fish</i>
Cap, <i>for the Head</i>	Fine, <i>brave</i>
Cape, <i>of a Coat</i>	Fir, <i>a Tree</i>
Chin, <i>of the Face</i>	Fire, <i>that burns</i>
Chine, <i>the Back-bone</i>	Flam, <i>a pretended</i>
Cloth, <i>Linen or Wool-</i>	Story
en	Flame, <i>of Fire</i>
Clothe, <i>or Cloath, co-</i>	Gat, <i>did get</i>
ver with Clothes	Gate, <i>a Door</i>
Cub, <i>a Whelp</i>	Hast, <i>thou hast</i>
Cube, <i>a Die</i>	Haste, <i>Speed</i>
Cur, <i>a Dog</i>	Hat, <i>for the Head</i>
	E 5 Hate,

Hate, to <i>abhor</i>	One, <i>unit</i>
Her, <i>she</i>	Pan, of <i>Earth</i>
Here, in <i>this Place</i>	Pane, of <i>Glass</i>
Hop, a <i>bitter Fruit</i>	Past, <i>gone</i>
Hope, to <i>expect</i>	Paste, <i>Dough</i>
Hug, to <i>embrace</i>	Pat, <i>seasonable</i>
Huge, <i>very big</i>	Pate, <i>the Head</i>
Kin, <i>Relation</i>	Pin, to <i>dress with</i>
Kine, <i>the Cows</i>	Pine, to <i>languish</i>
Lad, a <i>Boy</i>	Plat, of <i>Ground</i>
Lade, to <i>take up Water</i>	Plate, a <i>Metal</i>
Lath, for <i>Tiles</i>	Plumb, a <i>Fruit</i>
Lathe, for <i>Turners</i>	Plume, a <i>Feather</i>
Loth, <i>unwilling</i>	Quit, to <i>leave</i>
Lothe, Loath, <i>dislike</i>	Quite, <i>altogether</i>
Mad, <i>distracted</i>	Rag, of <i>Cloth</i>
Made, <i>done</i>	Rage, <i>Fury</i>
Man, in <i>Stature</i>	Rat, a <i>little Beast</i>
Mane, of a <i>Horse</i>	Rate, a <i>Price</i>
Mar, to <i>spoil</i>	Rid, to <i>deliver</i>
Mare, a <i>Beast</i>	Ride, on <i>Horseback</i>
Mat, to <i>tread on</i>	Rip, to <i>cut up</i>
Mate, a <i>Companion</i>	Ripe, <i>full grown</i>
Met, <i>come together</i>	Rob, to <i>steal or plunder</i>
Mete, to <i>measure</i>	Robe, <i>long Garment</i>
Mop, to <i>wash with</i>	Rod, to <i>strike with</i>
Mope, <i>stupid</i>	Rode, <i>did ride</i>
Nod, with <i>the Head</i>	Rot, to <i>consume</i>
Node, a <i>Knot</i>	Rote, without <i>Knowledge</i>
Not, <i>no</i>	Sat, or Sate, <i>did sit</i>
Note, <i>observe</i>	Sate, <i>Cloy</i>
On, upon	

Scar,

Scar, of a *Wound*
 Scare, to affright
 Scrap, a *Bit*
 Scrape, with a *Knife*
 Sever, to divide
 Severe, cruel
 Sham, a *Pretence*
 Shame, a *Disgrace*
 Shin, of the *Leg*
 Shine, to look bright
 Sin, a *Fault*
 Sine, in *Geometry*
 Sing, to be merry
 Singe, to burn
 Sir, *Master*
 Sire, *Father*
 Sith, since
 Sithe, to mow
 Sooth, *Truth*
 Soothe, to flatter
 Sop, of *Bread*
 Sope, to wash with
 Spit, with the *Mouth*
 Spite, *Malice*
 Stag, a *Deer*
 Stage, to stand on
 Star, in the *Sky*
 Stare, to gaze
 Strip, to uncover

Stripe, a *Blow*
 Swing, to and fro
 Swinge, full *Scope*
 Them, those
 Theme, a *Subject*
 Thin, not thick
 Thine, of thee
 Trip, to go nimbly
 Tripe, the *Inwards*
 Tub, of *Water*
 Tube, a *Pipe*
 Tun, in *Weight*
 Tune, in *Musick*
 Twin, one of two
 Twine, to close about
 Van, the *Front*
 Vane, a *Weathercock*
 Us, we
 Use, *Accustom*
 War, *Fighting*
 Ware, *Merchandize*
 Wast, hast been
 Waste, to consume
 Win, to get
 Wine, to drink
 Wan, pale
 Wane, decrease
 Writ, written
 Write, with a *Pen*

TABLE VI.

A Table of Words that may be spelled different Ways, which are not easily reduced to any Rules.

A ccrue, Accrew	Centry, Sentry; or rather, Sentinel
Abricot, Apricock	Cefs, Sefs, Affefs
Accompt, Account	Carret, Carrot, Carrot
Afraid, Affraid	Camelot, Camlet
Ambassador, Embassador.	Chace, Chase
Alembick, Limbeck	Chaldron, Chauldron
Anle, Ankle	Caldron, Cauldron
Accessary, Accessory	Chear, Cheer
Alom, Allum, Alum	Checker, Chequer
Acrostich, Acrostick	Choir, Quire
Alarm, Alarum	Clark, Clerk
Atchieve, Achieve	Countrey, Country
Bachelor, Batchelour	Cyon, Scion
Biscuit, Bisket	Glyster, Glister
Burden, Burthen	Cyder, Sider
Becken, Beckon	Chamois, shammy
Bedlam, Bethlehem, or Bethlem	Gloves
Briar, Brier	Cloath, Clothe
Balk, Baulk	Choose, Chuse
Bucksome, Buxom	Connection, Connexion
Bloud, Blood	Clod, Clot
Cabbage, Cabbidge	Crowd, Croud
Carrabine, Carbine	Colledge, College
	Com-

Compleat, complete	Fraight, Freight
Cofen, Cozen, <i>to cheat</i>	Foreign, Forreign,
Coufen, Cousin	Forrein
Curds, Cruds	Gray, Grey
Cruise, Cruize	Gage, Gauge
Counsellour, Coun-	Gulf, Gulph
cellour	Gantlet, Gauntlet
Damsell, Damofel	Graff, Graft
Damfin, Damson, <i>or</i>	Goal, Jayl
Damascene	Goaler, Jaylor
Demeans, Demefnes	Gill, Jill
Desert, Defart	Guiney, Guinea
Daign, Deign	Guefs, Ghefs
Dram, Drachm	Grandure, Grandeur
Eilet, Oilet-holes	Hainous, Heinous
Ensign, Ancient, <i>a</i>	Head-ake, Head-ach
<i>Ship's Flag</i>	Halfer, Hawfer
Examin, Examine	Hiccough, Hiccop <i>or</i>
Extasy, Exstasy	cup
Emerods, Hemor-	Hanch, Haunch
rhoids	Houfhold, House-
Extreme, Extream	hold
Felon, Fellow	Hearfe, Herfe
Fancy, Phanfy, <i>or</i>	Hatchment, Atchieve-
Phantafie	ment
Faulcon, Falcon	Julep, Julap
Fore-head, Forhead	Impofthume, Apof-
Fane, Vane	tem
Fan, Van	Jeffamine, Jeffemin
Farther, Further	Indite, Indict
Flix, Flux	Ideot, Idiot
Floud, Flood	Launch, Lanch
Flea, Flay, <i>or Skin</i>	Lacquay, Lackey
	Lan-

Landress, Landress	Public, Publick
Least, left, or <i>smallest</i>	Quoit, Coit
Lemmon, Limon	Quoif, Coif
Leasure, Leisure	Quoil, Coyl of <i>Ropes</i>
Loath, Lothe	Quinsie, Squinancy
Leaver, Lever	Reflexion, Reflection
Lantern, Lant-horn	Rhyme, Rhythm
Landscape, Landskip	Ribband, Ribbon
Licorice, Liquorice	Ruin, Ruine
Metall, Mettle	Receipt, Receit
Murder, Murther	Sattin, Satten
Manteau, Mantua- Gown	Sense, Sence
Meer, Mere	Skeleton, Skeleton
Neer, Near	Shew, Show
Orchard, Hortyard	Snipe, Snite
Peny, Penny	Scritore, Scritoir
Perfwade, Persuade	Surgeon, Chirurgeon
Primerose, Primrose	Sextan, Sacristan
Pigeon, Pidgeon	Scutcheon, Escutcheon
Pretense, Pretence	Sparagras, Asparagus
Porrenger, Porringer	Squire, Esquire
Priviledge, Privelege	Scimeter, Cymiter
Perfue, Pursue	Shooe, Shoe
Periwig, Peruque	Sphere, Sphear
Profane, Prophane	Santer, Saunter
Porrige, Pottage	Steddy, Steady
Portmeanteau, Port- mantle	Sive, Sieve
Plat, Plot, of <i>Ground</i>	Sithe, Sythe, Scithe
Plaister, Plaster	Strait, Straight
Poppet, Puppet	Solder, Sodder
Phrensy, Frenzy	Scrue, Screw; or Skrew
	Soldier, Souldier
	Skreen,

Skreen, Screen	Tach, Tack
Suddain, Sudden	Taffaty, Taffata
Skain, Skean of Thread	Teize, Tease
Sovereign, Soverain,	Terras, Terrace
<i>or rein, or raign</i>	Thirsdlay, Thursday
Stirrop, Stirrup	Troop, Troup
Subtil, Subtle	Tonn, Tunn, <i>or</i> Tun
Serjeant, Sergeant	Treacle, Triacle
Supream, Supreme	Vellom, Vellum, Vel-
Sprain; Strain	lam
Survey, Surveigh	Vicarage, Vicaridge
Syrup, Syrrup	Veil, Vail
Spittal, <i>or</i> Spittle, <i>con-</i>	Viall, Phial
<i>tracted from Hof-</i>	Waift, Waste, <i>or</i> ,
pital	<i>Middle</i>
Tabacco, Tabaco, To-	Whay, Whey
bacco	Wrack, Wreck

Note, Let it be observed here (as in the twenty-third Chapter) that both these Ways of spelling all these Words, are not the original and proper Composition of them; but through the Negligence of the learned, and thro' the Prevalence of Custom, both these Ways become common and tolerable.

TABLE VII.

*A Table of Proper Names spelled different Ways
in the Old Testament and in the New.*

<i>Old Test.</i>	<i>New Test.</i>	<i>Old Test.</i>	<i>New Test.</i>
A Haz,	Achaz	Kish,	Cis.
Ahdod,	Azotus	Molech,	Moloch
Baalzebub,	Beelzebub	Melchizedek,	Melchizedec
Elijah,	Elias	Naphtali,	Nephthalim
Elisba,	Elifeus	Nahshon,	Naasson
Hagar,	Agar	Rachab,	Rahab
Hamor,	Emmor	Rebekah,	Rebecca
Hannah,	Anna	Rehoboam,	Roboam
Hezekiah,	Ezechias	Shechem	Sychem
Hezron,	Efrom	Sampson,	Samson
Haran,	Charran,	Tyrus,	Tyre
Hosea,	Osee	Tarshish,	Tarzus
Jacob,	James	Uzziah,	Ozias
Jephthah,	Jephthae	Zebulon,	Zabulon
Joshua,	Jesus	Zidon,	Sidon
Isaiah,	Esaías	Zion,	Sion
Immanuel,	Emmanuel		
Judah,	Judas, Jude		

And some others.

Note here in general, That Names ending in ab in the Old Testament are turned into as, if they are Men, as Uriab, Urias; Jofiah, Jofias, &c. and into a if they are Women, as Sarah, Sara.

TABLE

TABLE VIII.

*A Table of Words written very different from
their Pronunciation.*

<i>Written</i>	<i>Pronounced</i>	<i>Written</i>	<i>Pronounced</i>
A DIEU, <i>Adu</i>		Autumn, <i>Awtum</i>	
Ancient, <i>Ain- chunt</i>		Awry, <i>A-ri</i>	
Almond, <i>Amun</i>		Balast, <i>Ballas</i>	
Anise-seed, <i>Annised</i>		Balcony, <i>Belcony</i>	
Apparitor, <i>Paritur</i>		Balluster, <i>Bannister</i>	
Apprentice, <i>Prentis</i>		Ballad, <i>Ballat</i>	
Artichoke, <i>Harti- choke</i>		Beau, <i>Bo</i>	
Apothecary, <i>Potticary</i>		Beauty, <i>Buty</i>	
Answer, <i>Ansur</i>		Boatswain, <i>Bote-son</i>	
Alchymy, <i>Occamy</i>		Bosom, <i>Boosom</i>	
Anemone, <i>Emmeny</i>		Bureau, <i>Buro</i>	
Apothegm, <i>Apo- thegm</i>		Busy, <i>Bizzy</i>	
Apron, <i>Apurn</i>		Business, <i>Biznes</i>	
Apostem, <i>Imposthume</i>		Bury, <i>Berry</i>	
Atchievement, <i>Hatch- ment</i>		Buy, <i>by</i>	
Atheist, <i>Athist</i>		Buyer, <i>Byur</i>	
Athwart, <i>Athurt</i>		Carduus, <i>Caredress</i>	
Asthma, <i>Asma</i>		Carrion, <i>Carren</i>	
Aukward, <i>Awkurd</i> ,		Centaury, <i>Centry</i>	
or <i>Unkurd</i>		Chaise, <i>Shaze</i>	
Auricula, <i>Riggolas</i>		Chariot, <i>Charrut</i>	
		Chorister, <i>Querister</i>	
		Circle, <i>Surcle</i>	
		Circuit, <i>Surket</i>	
		Cochineal, <i>Gutchineel</i>	
		Chro-	

Written	Pronounced	Written	Pronounced
---------	------------	---------	------------

Chronicles, <i>Crunnik's</i>	Ensign, <i>Insine</i>
Cockswain, <i>Cox'n</i>	Errand, <i>Arrant</i>
Colewort, <i>Collut</i>	Eschew, <i>Esku</i> , or
Conduit, <i>Cundet</i>	<i>Eschu</i>
Conscience, <i>Consbunce</i>	Ewe, <i>U</i>
Colonel, <i>Curnel</i>	Exchange, <i>Change</i>
Conscientious, <i>Con-</i>	Exchequer, <i>Cbecker</i>
<i>shensbus</i>	Eunuch, <i>Unuke</i>
Consttrue, <i>Constur</i>	Exhort, <i>Exort</i>
Coroner, <i>Crowner</i>	Eye, <i>I</i>
Courage, <i>Currage</i>	Farthing, <i>Farden</i>
Courtesy, <i>Curchee</i>	Fashion, <i>Fashun</i>
Cough, <i>Coff</i>	Feign, <i>Fain</i>
Coyn, <i>Quine</i>	Feoffee, <i>Feeffe</i>
Cuckow, <i>Coocoo</i>	First, <i>Fust</i>
Cucumber, <i>Cowcum-</i>	Fruментy, <i>Furmitee</i>
<i>ber</i>	Friendship, <i>Frenship</i>
Cupboard, <i>Cubburd</i>	Guinea, <i>Ginne</i>
Cushion, <i>Coosbon</i>	Ghes, <i>Ges</i>
Cypher, <i>Sifur</i>	Ghost, <i>Goast</i>
Cuirassier, <i>Kirasseer</i>	Groundfill, <i>Grunsell</i>
Czar, <i>Zar</i>	Gorgeous, <i>Gorjus</i>
Daughter, <i>Dawter</i>	Haut-bois, <i>Hoboy</i>
Debauchee, <i>Deboshee</i>	Haut-goust, <i>Hogo</i>
Diamond, <i>Dimun</i>	Handkerchief, <i>Han-</i>
Dictionary, <i>Dixnery</i>	<i>kecbur</i>
Dough, <i>Do</i>	Handsome, <i>Hansum</i>
Dungeon, <i>Dunjun</i>	Harangue, <i>Harang</i>
Eight, <i>Ait</i>	Hiccough, <i>Hiccup</i>
Entendre, <i>Antawndre</i>	Hieroglyphick, <i>Hiro-</i>
Enough, <i>Anuff</i>	<i>gliffic</i>

Hie-

Written Pronounced | Written Pronounced

Hierarchy, *Hirarky*
 Height, *Hait*, or *Hite*
 Housewife, *Huzzif*
 Honey, *Hunnee*
 Hymn, *Him*
 Jaundice, *Janders*
 Jeopardy, *Jepurdee*
 Jessamine, *Jessamy*
 Joynture, *Jinture*
 Joyft, *Jice*
 Jonquill, *Junkill*
 Iron, *Iurn*
 Inland, *Ilan*
 Isle, *Ile*
 Isthmus, *Ismus*
 Juice, *Juce*
 Knowledge, *Hnollege*
 Knob, *Hnob*
 Knuckle, *Hnukk'l*
 Knight, *Hnite*
 Lacquay, *Lackee*
 Laughter, *Lafter*
 League, *Leeg*
 Leopard, *Lepurd*
 Lieu, *Lu*
 Lieutenant, *Lesten-
nant*
 Lychnus, *Liknefs*
 Liquor, *Likkur*
 Luscious, *Lusbus*
 Machine, *Masheen*

Melancholy, *Mallan-
colle*
 Mastiff, *Mastee*
 Myrrh, *Mir*
 Medicine, *Mets'n*
 Monkey, *Munkee*
 Mithridate, *Mettre-
date*
 Monsieur, *Mounseer*
 Mortgage, *Morgage*
 Money, *Munnee*
 Nephew, *Nevu*
 Neigh, *Nay*
 Nauseous, *Nausbus*
 Neighbour, *Nebur*
 Northwest, *Norwest*
 Nuisance, *Nufance*
 Nurse, *Nus*
 Ocean, *Oshan*
 Orson, *Unnyun*
 Owe, *O*
 Ought, *Awt*
 Oat-meal, *Otmell*
 Pamphlet, *Pamflet*
 Pourfuivant, *Purse-
vant*
 Parliament, *Parla-
ment*
 Postscript, *Postscrip*
 Pentateuch, *Pentatuke*
 People, *Peeple*

Perfect,

Written Pronounced | Written Pronounced

Perfect, <i>Parfet</i>	Scummer, <i>Skinmer</i>
Phlegm, <i>Fleem</i>	Sheriff, <i>Sbreeve</i>
Phyfic, <i>Fizzic</i>	Shipwright, <i>Shiprite</i>
Phthifick, <i>Tizzick</i>	Sigh, <i>Si</i> , or <i>Sithe</i>
Purse, <i>Pus</i>	Symptom, <i>Simtum</i>
Pique, <i>Peek</i>	Slaughter, <i>Slawter</i>
Pottage, <i>Porrage</i>	Slough, <i>Slou</i>
Protonotary, <i>Prothbon-</i> <i>netor</i>	Sallad, <i>Sallet</i>
Psalm, <i>Saam</i>	Spaniel, <i>Spannel</i>
Physician, <i>Fizzishun</i>	Stomach, <i>Stummuk</i>
Quotient, <i>Coshent</i>	Subtilty, <i>Suttlety</i>
Rendezvous, <i>Rande-</i> <i>voo</i> .	Suit, <i>Sute</i>
Rational, <i>Rashunal</i>	Sword, <i>Soard</i>
Righteous, <i>Richus</i>	Swoon, <i>Sound</i>
Rheum, <i>Rume</i>	Synagogue, <i>Sinagog</i>
Roquelau, <i>Rokelo</i>	Through, <i>Tbrou</i> , or <i>Tbroo</i>
Rough, <i>Ruff</i>	Thirsty, <i>Tbustee</i>
Saffron, <i>Saffurn</i>	Toilet, <i>Twaylet</i> , or <i>Twilight</i>
Sarsenett, <i>Sasnet</i>	Tongue, <i>Tung</i>
Scholar, <i>Scollur</i>	Tough, <i>Tuff</i>
Sentinel, <i>Sentry</i>	Truncheon, <i>Trunchun</i>
Serjeant, <i>Sarjant</i>	Tuesday, <i>Teuzday</i>
Seven-night, <i>Sennet</i>	Vault, <i>Vawt</i>
Seignior, <i>Sennyory</i>	Venison, <i>Venz'n</i>
Scent, <i>Sent</i>	Verdict, <i>Vardit</i>
Schedule, <i>Sedule</i>	Verjuice, <i>Vargefs</i>
Schism, <i>Sism</i>	Victuals, <i>Vittles</i>
Schismatick, <i>Sisma-</i> <i>tick</i>	View, <i>Vu</i>
	Vouchafe, <i>Voutsafe</i>
	Voy-

Written	Pronounced	Written	Pronounced
Voyage, <i>Voige</i>		Women, <i>Wimmen</i>	
Upholder, or Uphol- ster, <i>Upbosterer</i>		Whose, <i>Hooz</i>	
Uvula, <i>Evelo</i>		Wrestle, <i>Resse</i>	
Usquebaugh, <i>Uskeba</i>		Waist-coat, <i>Wescote</i>	
Wednesday, <i>Wensday</i>		Wrist-band, <i>Risban</i>	
Weight, <i>Wait</i>		Wrought, <i>Rawt</i>	
Whoredom, <i>Hoordum</i>		Wry-neck, <i>Ryneck</i>	
Wholesom, <i>Holesum</i>		You, <i>U</i>	
Whortle-berry, <i>Hurt</i> or <i>Hurtle-berry</i>		Yacht, <i>Yot</i>	
		Yeoman, <i>Yemun</i>	
		Youth, <i>Utb</i>	

There are many other Words that are pronounced in a very different manner from what they are written, according to the Dialect or corrupt Speech that obtains in several Counties of *England*: it would be endless to remark all these: I have therefore chosen out chiefly those Words which are written different from their common and frequent Pronunciation in the City of *London*, especially among the Vulgar.

Note also, That there are some other Corruptions in the pronouncing of several Words by many of the Citizens themselves, that were at first perhaps owing to a silly Affectation, because it makes the Words longer, than really they are; such as *yourn* for *yours*, *ourn* for *ours*, *theirn* for *theirs*, *Gould* for *Gold*, *ould* for *old*, *Booshop* for *Bishop*, *Squench* for *quench*, *Squeedge* for *squeeze*, *Scroudge* for *Croud*, *Yerb* for *Herb*; which I have not thought worthy of a Place in this Catalogue, as well as others that must be ascribed to meer Ignorance, many of which I have here described, for the Instruction of those who know not how to spell them.

T A B L E IX.

A Table of Proper Names written very different from their Pronunciation.

<i>Written</i>	<i>Pronounced</i>	<i>Written</i>	<i>Pronounced</i>
A Gmondesham,		Christmas, <i>Crismus</i>	
Amesham		Christopher, <i>Cristofur</i>	
Augustin, <i>Austin</i>		Cirencester, <i>Siffeter</i>	
Alresford <i>Alsford</i>		Cologn, <i>Cullen</i>	
St. Albans, <i>St. Awbans</i>		Cenchrea, <i>Kencrea</i>	
Abraham, <i>Abrum</i>		Deptford, <i>Dedford</i>	
Aix la Chapelle, <i>E la</i>		Dorothy, <i>Dorrotty</i>	
<i>Shappel.</i>		Ellinor, Elenor, Elea-	
Bartholomew, <i>Bar-</i>		nor, <i>Ellenur</i>	
<i>tlemy</i>		Egypt, <i>Eegip</i>	
Birmingham, <i>Brum-</i>		England, <i>Inglan</i>	
<i>mijum</i>		Esther, or Hester,	
Burgamot, <i>Burgamy</i>		<i>Eestur</i>	
Berwick, <i>Barrick</i>		February, <i>Feburrery</i>	
Bleinheim, <i>Blenbeme</i>		Geoffry, <i>Jeffry</i>	
Bourdeaux. <i>Bourdo</i>		George, <i>Jorge</i>	
Brentford, <i>Branfurd</i>		Ghent, <i>Gent</i>	
Bristol, <i>Bristo</i>		Glasquo, or Glasgow	
Cecily, <i>Sisty</i>		<i>Glasko</i>	
Champaign, <i>Sham-</i>		Guernsey, <i>Garnzee</i>	
<i>pane</i>		Gloucester, <i>Gloster</i>	
Chess-hunt, or Chest-		Guild-hall, <i>Eeld-ball</i>	
hunt, <i>Chefs'n</i>		Hague, <i>Ha-ag</i>	
Christ, <i>Crist</i>		Hertford, <i>Harfurd</i>	
		Hierom	

Written Pronounced

Written Pronounced

Hierom, *or* Jerome,
Jerrum

Holborn, *Hoburn*

Hugh, *Hu*

Humphry, *Umfry*

John, *Jon*

Joseph, *Josef*

Isaac, *Izac*

Katharine, *or* Catha-
rine, Catturn

Leicester, *Lester*

Leonard, *Lennard*

Lincoln, *Lincon*

London, *Lunnun*

Loughborough, *Luf-
burro*

Margaret, *Margate*

Marlborough, *Mall-
burro*

Michaelmas, *Mickle-
mus*

Mary, *Maere*

St. Neots, *St. Needs*

Nicholas, *Nicklefs*

Okehampton, *Okkin-
ton*

Paul's Church, *Pole's*

Philip, *Fillup*

Portsmouth, *Portmutb*

Prague, *Praag*

Ralph, *Rafe*

Ranelagh, *Ranela*

Rhenish, *Rennish*

Rhine, *Rine*

Rhone, *Rone*

Rotherhith, *Redriff*

Salisbury, *Salsbery*

Sevenoak, *Sennuck*

Sibyll, *Sibbil*

Sarah, *Sarey*

Southwark, *Sutbrick*

Stephen, *Steev'n*

Thames, *Tems*

Thanet, *Tannet, or
Tennet*

Theobalds, *Tibbalds*

Thomas, *Tommus*

Toucester, *Tosseter*

Toulon, *Tooloon*

Verfailles, *Verfaisls*

Ursula, *Ushy*

Walter, *Watur*

Warwick, *Warrick*

Worcester, *Wuster*

Waltham, *Waltum*

Westminster, *Westmi-
stur*

Zachary, *Zacery*

Note, That I have here set down only such Names of Persons and Places as are common, and frequently occur in Conversation, at least in the City of *London*, and in Writing in our Age. It would have been an endless Talk to mention all the little Villages or Towns in *England*, and other Nations, that are corruptly pronounced, or whose Spelling differs from the customary Sound.

Names of Places whose common Pronunciation ends in *ich*, are written *wich*, as *Norwich*, *Sandwich*, *Ipswich*, *Harwich*, *Greenwich*. If it ends in *um*, they are written *ham*, as *Tottenham*, *Durham*, *Shoreham*: *Berry* is written *bury*, as *Shrewsbury*, *Tewksbury*: *Boro* is written *borough*, or *burgh*; as *Scarborough*, *Edinburgh*, *Edinburgh*, *Hamburg*: *Ust* is written *hurst*, as *Penshurst*, *Broken-hurst*; *ood* is written *Wood*, as *Burnt wood*, *Heywood*.

As for the Letters that compose Proper Names of Places which are very uncommon, as well as the Surnames of Men, 'tis impossible to tell exactly what they are, or how to place them in Spelling, without particular Information; sometimes because their original Derivation or true Composition is far from the present Sound of them, and sometimes because every Person takes a Liberty to spell his own Name as he pleases; So *Reynolds* is a frequent Surname; but it is also spelt *Reignolds*, or *Rainolds*, or *Raynolds*. So *Tomson* is spelt also *Thomson*, or *Thompson*, or *Tompson*, according to the Skill or Humour of the Writer, or some superstitious or affected Reverence to the Custom of their Ancestors, whether true or false.

TABLE X.

A Table of Words joined together in common Discourse, and pronounced very different from their true Spelling.

IT is contracted by leaving out the *i*, as *'tis* for *it is* ; *'twas* for *it was*.

Not is contracted in these Words ; *can't* for *can not* ; *mayn't* for *may not* ; *shan't* for *shall not* ; *coodn't* for *could not* ; *shoodn't* for *should not* ; *woodn't* for *would not* ; *won't* for *will not* ; *'tisn't* for *it is not*.

Have is often contracted into *ha*, as *ha'* done for *have done* ; *ha'n't* for *have not*.

Give is contracted thus, *gi'mmee* for *give me* ; *gee't'er* for *give it her* ; *gi'n ye* for *given you*.

Good is contracted thus ; *Gaffer* for *Good-Father* ; *Gammer* for *Good-Mother* ; *Goodee* for *Good Wife*.

With is contracted thus ; *wi'mmee* for *with me* ; *wee'ye* for *with you* ; *Goodbw'y* for *God be with you*.

You is thus contracted ; *Ben't ye* for *be not you* ; *won't ye* for *will not you* ; *cumt'ee* for *come to you* ; *howd'ee* for *how do you* ; *de'e no* for *do you know* ; *y'a' been* for *you have been*.

Him is thus contracted ; *Tak'n* for *take him* ; *gee't'n* for *give it him* ; *gee'nsun* for *give him some*.

Them is thus contracted : *Call'um* for *call them* ; *a'tr'um* for *after them* ; *gee't'um* for *give it them*.

Penny, or *Pence*, and Words joined with it, are thus contracted : *Pen'uth* for *Penyworth* ; *Tuppence* for *Twopence* ; *Thrippence* for *Threepence* ; *Fippence* for *Fivepence* ; *Ha'peny* for *Halfpeny* ; *Ha'p'uth* for *Halfpenyworth*.

Some of these Words are now and then spell'd partly as they are pronounc'd ; but 'tis only or chiefly in pleasant and familiar Writing, as *take'em*, *han't*, *won't*.

There are many other Contractions in Speech used in the *English* Tongue, which would be too tedious to describe : I have given these few only as a Pattern, that the Child may learn how to spell others of the like nature, by pronouncing each Word distinct and apart.

There are also some other corrupt Pronunciations of *Latin* Words, or Terms of Art in use among the Vulgar, as *Iciprixys* for *Nisi Prius* ; *Sassarero* for *Certiorari* ; *Suppiney* for *Sub Pœnâ* ; *Hippo* for *Hypochondriacal* ; and other Words that are shorten'd in Speech, as *Pozz* for *positively* ; *Plenipo* for *Plenipotentiary*, &c. which I cannot much approve, though some polite Persons have used them, and thereby confirm the Ignorance and ill Custom of the unlearned Part of Mankind, without any Necessity.

Here I would have it observed also, that all the three foregoing Tables, (*viz.*) the
eighth,

eighth, ninth, and tenth, were not written so much with a design to teach how to *read*, as how to *write*: not to tell how such Words ought to be *pronounced*, because some of those Pronunciations are corrupt and too vulgar; but the Design is rather to show how those Words ought to be *spell'd*, which have obtained by Custom so different a Pronunciation.

T A B L E X I.

A Table of Abbreviations or Contractions, wherein one, or two, or three Letters, stand for one or more Words.

A or An. Answer	C. C. C. Corpus Christi College
A. B. or B. A. Batchelor of Arts	Cent. <i>Centum</i> , an Hundred
Abp. Archbishop	C. S. <i>Custos Sigilli</i> , Keeper of the Seal
A. D. <i>Anno Domini</i> , or, in the Year of our Lord.	D. Duke
A. M. or M. A. Master of Arts	D ^r . Doctor
B. Book	D. D. Doctor in Divinity
B. A. Batchelor of Arts	D ^o Ditto, the same
Bp. Bishop	E. Earl
B. V. M. Blessed Virgin <i>Mary</i>	E. g. or ex. gr. <i>exempli gratia</i> , or for Example.
B. Brother	

F. R. S. Fellow of the Royal Society	M ^{rs} Mistrefs
Hn ^{ble} Honourable	MS. Manuscript
Id. <i>idem</i> , the same	MSS. Manuscripts
Ibid. <i>ibidem</i> , in the same Place	M. S. <i>Memoriae Sa-</i> <i>crum</i> , or Sacred to the Memory
I. H. S. <i>Iesus Hominum</i> <i>Salvator</i> , or Iesus the Saviour of Men	N. B. <i>Nota Bene</i> , mark well
I. N. R. I. Iesus of <i>Nazareth</i> , (<i>Rex</i> or) King of the <i>Jews</i>	N. S. New Style
J. D. <i>Juris Doctor</i> , Doctor of the Law	O. S. Old Style
K. King	Pen. or <i>Penult.</i> last save one
K ^m Kingdom	<i>Per Cent.</i> by the Hun- dred
K ^t or K ⁿ Knight	P. G. Profeffor in <i>Gresham College</i> ; as M. of <i>Mufick</i> , A. of <i>Astronomy</i> , &c.
L. or Ld. Lord	P. S. Postscript
L. C. J. Lord Chief Justice	q. d. <i>quasi dicat</i> , as if he shou'd say
Ldp. or Lp. Lordship	Q. Queen, or Ques- tion
La ^s Ladyship	R. <i>Rex</i> , King, or <i>Re-</i> <i>gina</i> , Queen ; as
L. L. D. <i>Legum Doc-</i> <i>tor</i> , Doctor of the Laws	W. R. King <i>Wil-</i> <i>liam</i> . A. R. Queen <i>Anne</i> . C. R. II. King <i>Charles</i> the Second
M. Marquess	Rev ^d . Reverend
M. A. Master of Arts	
Math. Mathematicks	
M. D. <i>Medicinae Doc-</i> <i>tor</i> , Doctor in Phy- sick	
M ^r Master	

R ^t Right, as R ^t W ^{pful}	Sh. Shire
Right Worshipful,	S ^r Sir
or R ^t Hon ^{ble} Right	Ult. <i>ultimus</i> , last
Honourable	v. <i>vide</i> , see
S. or S ^t Saint	(viz.) <i>videlicet</i> , or,
S S. T. <i>Sacroſancta</i>	that is
<i>Theologia</i> , Holy	v. g. <i>verbi gratia</i> , for
Divinity	Example
S. T. P. Profeſſor, or	W ^p Worship
Doctor in Divinity	W ^{pful} Worshipful
S. Sc. Holy or Sacred	&, &c, <i>et</i> , and
Scripture	&c. &c. <i>et cetera</i> , and
Sc. <i>Scilicet</i> , to wit; or,	ſo forth.
that is	

There are many other Contractions that are uſed both in Print and Writing, which may be reduced to theſe general Heads.

1. Titles and Characters of Men; as Adm^l Admiral; Bar^t Baronet; Cap^t Captain; Coll. Colonel; *Eſq*; Eſquire; Gen. General; Gent. Gentleman; *Philomath*. Philomathematicus, or a Lover of Mathematicks; Prof. Profeſſor.

2. Proper Names of Perſons and Places; as *Abr*. Abraham; *Geo*. George; W^m William; *Lond*. London; *Southton*; Southampton, &c.

3. Books of the Bible, as *Gen*. Genetiſis, *Ex*. Exodus, &c.

4. Months; as *Jan*. January, *Feb*. February, *Sept*. September, &c.

5. Winds; *N.* North, *S.* South, *E.* East, *W.* West; *N. N. E.* North North-East, *W. b S.* West and by South.

6. Parts of Books; as *Ch.* or *Chap.* Chapter; *S.* or *Seet.* Section; *pa.* or *p.* Page; *l.* Line; *v.* Verse; *Qu.* Question; *Ans.* Answer; *Obj.* Objection; *Sol.* Solution, or Answer; *Ep.* Epistle; *Doct.* Doctrine; *Obs.* Observation; *Expl.* Explication, &c.

7. Inscriptions on Coin or Money, and on Medals; as **GEORGIUS D. G. M. BR. FR. ET HIB. REX. F. D.** that is, *Georgius, Dei Gratiâ, Magnæ Britanniae, Franciæ & Hiberniæ Rex, Fidei Defensor.* **GEORGE**, by the Grace of God, King of Great Britain, France, and Ireland, Defender of the Faith.

And on the Reverse;

BRVN. ET L. DVX. S. R. I. A. TH. ET EL. 1720. that is, *Brunswigæ & Lunenburgæ Dux, Sacri Romani Imperii Archi-Treasaurarius & Elector, 1720.* Duke of Brunswick and Lunenburg, High Treasurer and Elector of the Sacred Roman Empire, 1720.

T A B L E XII.

*A Table of Contractions used only in Writing,
but scarce ever in Print in our Age.*

A Cc ^t Account.	q ^t containing.
Ag ^t against.	R ^{cd} received.
Adm ^r Administrator.	Serv ^t Servant.
C ^r Creditor.	S ^d said.
Com ^r Commissioner.	w th with.
Dd. deliver'd.	w ⁿ when.
D ^r <i>for</i> Debtor.	w ^{ch} which.
Exec ^r Executor.	w ^t what.
Hon ^d Honoured.	y ^e the
Jh ^o John.	y ^t that
L ^r Letter.	y ^{is} this.
L. J. C. Lord Jefus	y ^r your.
Christ.	X ^t Christ.
Ma ^m Madam.	Xtian, Christian.
M ^{ty} Majesty.	Xmas, Christmas.
P ^d paid.	

m: is written often for *ment*, at the End of a Word, as Instrum^t: Commandm^t: and *t* set a little above the last Letter with a Colon under it, stands for *ant* or *ent*, in many other Words also; as Coven^t: Covenant; Obed^t: Obedient, &c.

con, with a Line or Dash over it, goes for *tion*, at the end of a Word, as Condi^{con}, Condition.

A Dash or Line over any Vowel, stands for *n* or *m*; thus, *Cōmon* for *Common*, *Wāt* for *Want*, *Cōmet* for *Comment*.

Note, Some of these Contractions are used in Books that are printed on particular Subjects, as Exec^{rs}, Adm^r, &c. in Law Books; Dr, Cr, Acc^t, in Books of Merchandize; but seldom in other Authors.

See more in the fourteenth Table.

T A B L E XIII.

A Table of Numbers and Figures.

NUmbers are usually expressed either by these Seven Roman Capital Letters, I. V. X. L. C. D. M. which are called *Numeral*; or by these Ten Characters, (*viz.*) 1, 2, 3, 4, 5, 6, 7, 8, 9, which are called *Figures*, and 0, which is a *Cypher*.

Their Signification.

I. One.	1. One.
V. Five.	2. Two.
X. Ten.	3. Three.
L. Fifty.	4. Four.
C. One Hundred.	5. Five.
D. Five Hundred.	6. Six.
M. a Thousand.	7. Seven.
	8. Eight.
	9. Nine.
	0. Nothing.

Observe concerning the *Numeral Letters*, that if a less *Numeral Letter* be placed before a greater, it takes away from the greater so much as the lesser stand for; but being placed after a greater, it adds so much to it as the lesser stands for: as the Letter V. stands for *Five*; but having I placed before it, it takes *One* from it, and makes both stand but for *Four*: thus, IV. But I being set after V. it adds *One* to it, and makes it *Six*, VI. Take notice of these Examples.

IV. Four.	V. Five.	VI. Six.
IX. Nine.	X. Ten.	XI. Eleven.
XL. Forty.	L. Fifty.	LX. Sixty.
XC. Ninety.	C. Hundred.	CX. Hundred and ten.

Observe concerning the *Characters* or *Figures*, that *Cyphers* at the right-hand of *Figures* increase their Value ten times, as 1 *One*, 10 *Ten*, 100 *Hundred*, 7 *Seven*, 7000 *Seven Thousand*: but at the left-hand they signify nothing at all, as 01, 001, make but *One*, 0002 is but *Two*.

A Figure at every Remove from the right-hand encreases its Value ten times, as 9 *Nine*, 98 *Ninety eight*, 987 *Nine hundred eighty seven*.

1. One.	I.	<i>Note here, that the Numbers are sometimes ex- pressed by small Roman Letters, as i. one, ii. two, xvi. sixteen, lxxviii. seventy- eight, &c.</i>
2. Two.	II.	
3. Three.	III.	
4. Four.	IV.	
5. Five.	V.	
6. Six.	VI.	
7. Seven.	VII.	
8. Eight.	VIII.	
9. Nine.	IX.	
10. Ten.	X.	
11. Eleven.	XI.	
12. Twelve.	XII.	
13. Thirteen.	XIII.	
14. Fourteen.	XIV.	
15. Fifteen.	XV.	
16. Sixteen.	XVI.	
17. Seventeen.	XVII.	
18. Eighteen.	XVIII.	
19. Nineteen.	XIX.	
20. Twenty.	XX.	
21. Twenty-one.	XXI.	
22. Twenty-two.	XXII.	
23. Twenty-three.	XXIII.	
24. Twenty-four.	XXIV.	
25. Twenty-five.	XXV.	
26. Twenty-six.	XXVI.	
27. Twenty-seven.	XXVII.	
28. Twenty-eight.	XXVIII.	
29. Twenty-nine.	XXIX.	
30. Thirty.	XXX.	
40. Forty.	XL.	
50. Fifty.	L.	
60. Sixty.	LX.	

70. Seven-

70. Seventy.	LXX.
80. Eighty.	LXXX.
90. Ninety.	XC.
100. One Hundred.	C.
200. Two Hundred.	CC.
300. Three Hundred.	CCC.
400. Four Hundred.	CCCC.
500. Five Hundred.	D. or I $\overline{5}$.
600. Six Hundred.	DC. or I $\overline{5}$ C.
700. Seven Hundred.	DCC. or I $\overline{5}$ CC.
800. Eight Hundred.	DCCC. or I $\overline{5}$ CCC.
900. Nine Hundred.	DCCCC. or I $\overline{5}$ CCCC.
1000. One Thousand.	M. or CI $\overline{5}$.
1720. One Thousand seven Hundred and Twenty.	} MDCC.XX.

Note. That where Books, Chapters, Sections, and Verses are cited, the *Numeral Letters* are generally used to signify the Book or Chapter, and the *Figures* to signify the Sections, Verses, or smaller Parts; as *Exod. xii. 17.* Exodus, the *twelfth Chapter*, and the *Seventeenth Verse*. So *B. IX. Sect. 24.* signifies *Book the Ninth*, and the *twenty-fourth Section*.

Figures are also used to express the Things following, (*viz.*)

1. The Order or Succession of Things, as 1st, 2^d, 3^d, 4th, 10th, 39th; *first, second, third, &c.*
2. The Fractions or Parts of a Thing, as $\frac{1}{2}$ *one half*, $\frac{1}{3}$ *one third part*, $\frac{1}{4}$ *one fourth*, or *quarter*; $\frac{2}{3}$ *two thirds*, $\frac{3}{4}$ *three quarters*, $\frac{5}{8}$ *five eighths*, &c.
3. The Numbers of Action, as 2^{co}, *twice*, 3^{co} *thrice*.
4. The Size of Books, as 4^{to} *Quarto*, 8^o *Octavo*, 12^o *Duodecimo*, or *Twelves*, 24^o *Twenty-fours*.
5. The Months, as 7^{br} *September*, 8^{br} *October*, 9^{br} *November*, 10^{br} *December*.

TABLE

T A B L E. XIV.

*A Table of Letters and other Marks used for
whole Words in Money, Weights, Measures,
&c.*

L E T T E R S and Marks		oz. an Ounce.
<i>In Money.</i>		pwt. Pennyweight
l. a Pound, or 20 Shillings.		hhd. Hoghead.
s. or s. a Shilling, or 12 Pence.		gal. Gallon.
d. a Penny, or 4 Farthings.		yd. Yard.
q. a Farthing; or thus, $\frac{1}{4}$ One Farthing.		nl. Nail.
$\frac{1}{2}$ An Halfpenny		mo. Month.
$\frac{3}{4}$ Three Farthings		d. Day.
8l. 16s. 7d. $\frac{1}{4}$, Eight Pound, sixteen Shillings, and Sevenpence Farthing.		h. Hour.
<i>Common Weights and Measures.</i>		m. Minute.
C. an Hundred Weight.		<i>Apothecaries Weights and Measures.</i>
q. a Quarter of an Hundred.		lb. Pound, or Pint.
lb. a Pound.		$\frac{3}{4}$ Ounce.
		3 Dram or Drachm.
		9 Scruple.
		gr. Grain.
		ss. half.
		3ii. two Ounces.
		9iv. Scruples.
		ziss. One Dram and a half.
		gt. Drop.
		m. Handful.

ana. equal Quantity. 6×2 six multiply'd by two.

Numbers.

$6 + 2$ six more two, $\frac{6}{2}$ six divided by two.
or six encreased by two.

$6 - 2$ six less two, or $6 = 3 + 3$ six is equal
six lessen'd by two. to three more three.

The Seven wandring Stars, called, The Seven Planets.

- ☉ The Sun.
- ☾ The Moon
- ♄ Saturn.
- ♃ Jupiter, or Jove.
- ♂ Mars.
- ♀ Venus.
- ☿ Mercury.

But by the best Philosophers in our Age, the *Sun* is supposed to rest in the Centre, and that the *Earth* is a Planet, and then is sometimes marked thus ☉.

According to the vulgar Philosophy, the Planets may be thus described in their Order.

The *Earth*, the Centre of the World,
Sees all the Planets round her hurl'd :

The *Moon* keeps always near :
Then *Merc'ry*, *Venus*, and the *Sun*,
And *Mars* and *Jove* their Circuits run,
And *Saturn's* highest Sphere.

Or thus, according to the *New Philosophy*.

First *Saturn*, *Jupiter* and *Mars*,
Then rolls the *Earth* among the Stars,
And round the *Earth* the *Moon* :

Venus

Venus and *Mercury* are next,
 The *Sun* is in the Centre fixt,
 And makes a glorious Noon.

*The Twelve Heavenly Signs or Constellations,
 or Companies of fixed Stars, through which
 the Sun passes in a Year.*

- ♈ *Aries*, or the Ram.
- ♉ *Taurus*, the Bull.
- ♊ *Gemini*, the Twins.
- ♋ *Cancer*, the Crab.
- ♌ *Leo*, the Lion.
- ♍ *Virgo*, the Virgin.
- ♎ *Libra*, the Scales.
- ♏ *Scorpio*, the Scorpion.
- ♐ *Sagittarius*, the Archer.
- ♑ *Capricornus*, the Sea-Goat.
- ♒ *Aquarius*, the Water-pot.
- ♓ *Pisces*, the Fishes.

The Twelves Signs may be thus described,

The *Ram*, the *Bull*, the heavenly *Twins*,
 And near the *Crab* the *Lion* shines,
 The *Virgin* and the *Scales* :
 The *Scorpion*, *Archer*, and *Sea-Goat*,
 The *Man* that holds the *Water-Pot*,
 And *Fish* with glittering *Tails*.

The

The last T A B L E.

I Persuade myself that I shall gratify many of my Readers, by inserting here several Copies composed for the Use of Children at the Writing-School.

I. Copies containing Moral Instructions, beginning with every Letter of the Alphabet.

ATTEND the Advice Of the old and the wise.
Be not angry nor fret, But forgive and forget.
Can you think it no ill, To pilfer and steal?
Do the thing you are bid, Nor be sullen when chid.
Envy none for their wealth, Or their honour or health.
Fear, worship, and love, The great God above.
Grow quiet and easy, When fools try to teize ye.
Honour father and mother, Love sister and brother.
It is dangerous folly, To jest with things holy.
Keep your books without blot, And your clothes without spot.
Let your hands do no wrong, Nor backbite with your tongue.
Make haste to obey, Nor dispute or delay.
Never stay within hearing Of cursing and swearing.
Offer God all the prime Of your strength and your time.
Provoke not the poor, Though he lie at your door.

Quash all evil thoughts, And mourn for your faults.

Remember the lyar Has his part in hell-fire.

Shun the wicked and rude, But converse with the good.

Transgress not the rule, Or at home or at school.

Vie still with the best, And excel all the rest.

When you are at your play, Take heed what you
say.

X Excuse but with truth, The follies of youth.

Yield a little for peace, And let quarrelling cease.

Zeal and charity join'd, Make you pious and kind.

Note, *The Letter X begins no English Word, so that we
must begin that Line with Ex; unless the Reader
will chuse this instead of it, (viz.)*

X is such a cross letter, Balks my morals and metre.

II. *Copies containing the whole Alphabet, or the Twenty-four Letters.*

Knowledge shall be promoted by frequent exercise.

Happy Hours are quickly follow'd by amazing vexa-
tions.

Quick-sighted men by exercise will gain perfection.

A dazzling triumph quickly flown, is but a gay vexa-
tion.

III. *Copies composed of short Letters to teach to write even with ease.*

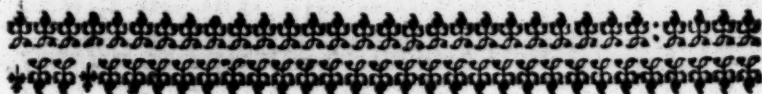
Virtue in an eminent station raises our esteem.

Art comes in to imitate or assist nature.

Our most virtuous actions are not meritorious.
 Conversation is a sweet entertainment to wise men.
 Some inconveniences await our easiest moments.
 A covetous, or an envious man, is never at rest.

In Verse.

Astronomers can trace A comet's various race.
 Nor snow, nor ice, nor rain, Were ever sent in vain.
 No meaner creature can Converse or act as man.
 Here no man is secure To sin or mourn no more.



T H E C O N C L U S I O N.

IT may not be amiss to conclude this little Book with a short View of the unspeakable Advantages of *Reading* and *Writing*.

The Knowledge of *Letters* is one of the greatest Blessings that ever God bestowed on the Children of Men. By this means we preserve for our own Use, through all our Lives, what our Memory would have lost in a few Days, and lay up a rich Treasure of Knowledge for those that shall come after us.

By

By the *Arts* of *Reading* and *Writing* we can sit at home and acquaint ourselves what is done in all the distant Parts of the World, and find what our Fathers did long ago in the first Ages of Mankind. By this means a *Briton* holds Correspondence with his Friend in *America* or *Japan*, and manages all his Traffick. We learn by this means how the *old Romans* lived, how the *Jews* worshipped: We learn what *Moses* wrote, what *Enoch* prophesied, where *Adam* dwelt, and what he did soon after the Creation; and those who shall live when the Day of Judgment comes, may learn by the same means what we now speak, and what we do in *Great Britain*, or in the Land of *China*.

In short, the *Art of Letters* does, as it were, revive all the past Ages of Men, and set them at once upon the Stage; and brings all the Nations from afar, and gives them, as it were, a general Interview; so that the most distant Nations, and distant Ages of Mankind, may converse together, and grow into Acquaintance.

But the greatest Blessing of all, is the Knowledge of the *Holy Scripture*, wherein God has appointed his Servants in antient Times to write down the Discoveries which he has made of his Power and Justice, his Providence and his Grace, that we who live near the end of Time may learn the Way to Heaven and everlasting Happiness.

Thus

Thus *Letters* give us a Sort of Immortality in this World, and they are given us in the Word of God to support our immortal Hopes in the next.

Those therefore who wilfully neglect this sort of Knowledge, and despise the *Art of Letters*, need no heavier Curse or Punishment than what they chuse for themselves, (*viz.*) *To live and die in Ignorance, both of the Things of God and Man.*

If the Terror of such a Thought will not awaken the Slothful to seek so much Acquaintance with their *Mother-Tongue*, as may render them capable of some of the Advantages here described, I know not where to find a *Persuasive* that shall work upon Souls that are sunk down so far into brutal Stupidity, and so unworthy of a reasonable Nature.

The E N D.





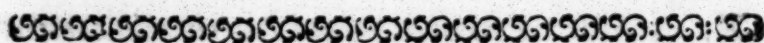
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